

# THE ATHENÆUM

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**KING'S COLLEGE, LONDON.—**  
PHOTOGRAPHY.—MR. HARDWICH has COMMENCED his CLASSES, and is now giving Private Instruction in the Principles and Practice of the Art of Photography.  
For information, apply to T. F. HARDWICH, Esq., King's College, London.  
R. W. JELF, D.D., Principal.

**PRACTICAL GEOLOGY.—KING'S COLLEGE, LONDON.**—Professor TENNANT, F.G.S., will give a Course of TWELVE LECTURES on GEOLOGY, having special Reference to the Application of the Science to Engineering, Mining, Architecture, and Agriculture. The Lectures will commence on Wednesday Morning, May 4, at 9 o'clock. They will be continued on each succeeding Friday and Wednesday, at the same hour.—Fee, 12s. 6d.  
R. W. JELF, D.D., Principal.

**UNIVERSITY OF LONDON.—MATRICULATION, 1859.**—By permission of the Council, a CLASS will be OPENED, May 3, in University College, for the study of the subjects required in this Examination, by Mr. N. TRAVERS, B.A. Oxon., and Mr. W. WATSON, B.A. Lond., Assistant Masters in the Junior School. The Class will meet five times a Week, from 6 to 8 P.M. Fee, 5s.—Apply to Mr. WATSON, 60, Oakley-square, N.W., or Mr. TRAVERS, 21, Euston-square, N.W., or at the Office of the College.

**UNIVERSITY OF LONDON.—EXAMINATIONS IN MANCHESTER.**—In pursuance of the recently adopted Regulations of the University of London, providing for Provincial Examinations for the Matriculation of students, and for the B.A. Degree, a MATRICULATION EXAMINATION will be held by the University Examiner in Manchester in JULY WEEK (simultaneously with the Examination in London), in the Hall of OWENS COLLEGE, MANCHESTER. The Examination will commence on MONDAY, 4th July, and continue during the four days following.  
Further information will be given by J. G. GREENWOOD, Esq., B.A., Principal of Owens College, on inquiry at the College, Quay-street, Manchester, on Wednesdays and Fridays, from 12.30 to 1 P.M.  
The Fee for the Local Examination is 1s., in addition to the University Fee.  
Any Gentlemen desiring to avail themselves of an Examination in Manchester for the Degree of Bachelor of Arts, either in July or October next, are requested to signify such wish to the Principal of Owens College, Mr. J. P. AUSTIN, the Honorary Secretary of the Committee appointed to regulate the Local Arrangements. The application to the University for such an Examination must depend on the probable number of Candidates.  
JOHN P. AUSTIN, Hon. Sec.  
St. James's Chambers, South King-street, Manchester.

**ROYAL INSTITUTION OF GREAT BRITAIN, Albemarle-street.**  
THE WEEKLY EVENING MEETINGS of the Members of the Royal Institution will be resumed on FRIDAY, the 8th of May, at 8 o'clock.  
The following COURSE will be delivered AFTER EASTER, May 7, Seven Lectures, by J. MORRIS, Esq., F.R.S., 'On the General Facts and Leading Principles of Geological Science,' on Tuesdays, commencing May 12th.  
Seven Lectures, by A. H. LAYARD, Esq., 'On the Seven Periods of Art,' on Thursdays, commencing May 14th.  
J. P. Jacotot will resume his Course 'On Modern Italian Literature,' on Saturdays, May 16th.  
The above Lectures will begin at 8 o'clock in the Afternoon. Terms, One Guinea for each Course, or Two Guineas for all the Courses.  
JOHN BARLOW, M.A., V.P. and Sec. R.I.

**EASTER HOLIDAYS.—SOUTH KENSINGTON MUSEUM.—THE MUSEUM, ART-LIBRARY, AND DRAWING SCHOOLS will be OPEN Free every Morning and Evening from Monday to Saturday, 20th April both days inclusive. Day tickets 10s. 11d. 6d. Evening, from 7 till 10. By order of the Committee of Council on Education.**

**THE CAMDEN SOCIETY,**  
OF THE PUBLICATION OF  
EARLY HISTORICAL AND LITERARY REMAINS.  
President.  
THE MOST NOBLE THE MARQUESS OF BRISTOL, F.R.S.  
THE ANNUAL GENERAL MEETING will be held, at No. 25, Parliament-street, Westminster, on MONDAY, the 2nd of May, at 4 o'clock.  
WILLIAM J. THOMES, Secretary.  
The following Works have been issued in return for Subscription due the 1st of May, 1859:  
I. LETTERS TO AND FROM HENRY SAVILE, including Letters from his brother George Marquess of Halifax. From a MS. in the possession of His Grace the Duke of Devonshire. Edited by W. DUBOIS COOPER, Esq.  
II. THE ROMANCE OF BLONDE OF OXFORD AND JEHAN D'ALMARTIN. Edited by THOMAS WRIGHT, Esq., M.A., F.R.S.  
III. THE CAMDEN MISCELLANY, Volume the Fourth, containing—1. Expenses of Judges of Assize; 2. The Skyrwyner's Chronicle; 3. The London Chronicle; 4. The Child of Bristol; 5. Aitbury in the Tower; 6. Charles I. and Rye; 7. Jesuits' College at Clerkenwell. (Nearly ready.)  
The Subscription to the Society is 12s. per annum, payable in advance, on the 1st of May in each year. Applications for Prospectus, or Communications from Gentlemen desirous of becoming Members, may be addressed to the SECRETARY, or to Messrs. NICOLLS & Co., Parliament-street, Westminster, by whom subscriptions will be received.

**KENSINGTON HALL COLLEGIATE INSTITUTION FOR LADIES, North-end, Fulham.**  
Lady Superintendent.—Mrs. JOHNSON.  
Director of Education.—Mrs. JOHNSON.  
The object of this Institution is to provide resident Pupils with a complete and systematic Course of Education and Instruction, and to teach a plan that combines the advantages of a School and a College, with more than usual attention to individual peculiarities, and to the useful as well as the elegant requirements of after-life. The Lecture Arrangements include Courses of English Literature, Mental Philosophy, Natural History, Natural Philosophy, and the Application of Science to Education, Domestic Economy, and the Preservation of Health.  
The next Term begins May 3, and ends July 31.

**ART-UNION OF LONDON.—The ANNUAL GENERAL MEETING, to receive the Council's Report and to distribute the amount subscribed for the purchase of Works of Art, will be held at the NEW THEATRE ROYAL, ADELPHI, on TUESDAY, the 26th instant, at half-past 11 for 12 o'clock. The Right Hon. LORD MONTAGUE, President, in the Chair.  
The receipt for the current year will procure admission for Members and Friends.  
GEORGE GODWIN, Hon. Sec.  
LEWIS POOCK, Treas.  
44, West Strand.**

**CONSUMPTION HOSPITAL, BROMPTON.**  
—Further HELP is sought to MAINTAIN this Hospital, which is NOW FULL, in entire efficiency. Donors: Messrs. Williams, Deacon & Co., 25, Birch-lane.  
PHILIP ROSE, Hon. Sec.  
HENRY DOBBIN, Sec.

**ROYAL AGRICULTURAL SOCIETY OF ENGLAND.**  
WARWICK MEETING.

Entries for Implements, Cheese, Wool, Farm-Gates, and Draining Pipes, must be made on or before the 1st of May.  
Entries for Live Stock must be made on or before the 1st of June.

\*\* All Entries received in each case after those respective dates will, without any exception, be disqualified, and returned to the donors.  
Prize Sheets may be had on application at the Offices of the Society, 12, Hanover-square, London.

**ROYAL BOTANIC SOCIETY, REGENT'S PARK.**

THE EXHIBITIONS OF PLANTS, FLOWERS, AND FRUIT This Season will take place on WEDNESDAYS, May 26th, June 15th, and July 6th.  
Tickets of Admission are now being issued, and can be obtained at the Gardens, only by orders from Fellows or Members of the Society, price, on or before Saturday, May 14, 4s.; after that day, 5s.; or, on the days of Exhibition, 7s. 6d. each.

**QUEEN'S COLLEGE, LONDON.**

Visitor.—The LORD BISHOP OF LONDON.  
Principal.—The Very Rev. the DEAN OF WESTMINSTER.  
Lady Resident.—MISS PARRY.  
THE EASTER TERM for the College and Preparatory Class will end on MAY 3.  
Prospectuses, with full particulars, may be obtained on application to Mrs. WILLIAMS, at the College Office. Arrangements are made for receiving Boarders.  
E. H. PLUMPTRE, M.A., Dean.  
6 and 6a, Harley-street.

**UNIVERSITY HALL, GORDON-SQUARE, LONDON.**

The Office of PRINCIPAL in this Institution will become VACANT in JUNE NEXT, by the retirement of Dr. Carpenter; and the COUNCIL are prepared to RECEIVE APPLICATIONS and TESTIMONIALS from Gentlemen disposed to undertake the Duties of that Office.

University Hall was established, at a meeting of English Presbyterians, to commemorate the passing of the Dissenters' Chapel Act, for the residence of students of University College, London, under the superintendence of a resident Principal.  
Applications, by letter only, to be forwarded to the Honorary Secretary of the Hall, on or before the 3rd of May.  
F. MANNING NEEDHAM, Honorary Secretary.  
April 18, 1859.

**UNIVERSITY OF EDINBURGH.**

THE SUMMER SESSION OPENS IN MAY.

Botany.—Dr. Balfour, at the Garden, Monday, 2nd, 9 A.M.  
Botanical Demonstrations.—At the Garden and Hothouses.—Dr. Balfour: Mon. Wed. Frid. 9 A.M.  
Vegetable Histology.—Tues. and Thurs. 9 A.M.  
Mineralogical Examinations in the College.—Dr. Balfour: Weds. 3 P.M.  
Anatomical Demonstrations.—Dr. Turner: Mon. Weds. Frid. 2 P.M.  
under the Superintendence of Mr. Goodieir: Mon. 2nd, 3 P.M.  
Medical Jurisprudence.—Dr. Traill: Mon. 2nd, 11 A.M.  
Clinical Surgery.—Mr. Syme: Mon. 2nd, 12 noon.  
Clinical Medicine.—Dr. Bennett: Tues. 3rd, 12 to 2 P.M.  
Comparative Anatomy, Tues. and Thurs.—Prof. Goodieir: Tues. 3rd, 3 P.M.  
Natural History.—Dr. Allman: Mon. 2nd, 1 P.M.  
Histology.—Dr. Bennett: Tues. 10th, 3 P.M.  
Medical Psychology.—Dr. Laycock, Mons. and Thurs.; Thurs. 9th, 3 P.M.  
Practical Instruction in Mental Diseases.—Dr. Laycock, Sat. 14th, 3 P.M.  
Hindustani.—Ac.—Prof. Liston.—For particulars apply to Mr. Small, at the Library.  
Public Infirmary.—Daily at noon.  
Discipline.—Rooms, open to the superintendence of Mr. Goodieir, assisted by William Turner, M.B., Lond., and John Cleland, M.D., Edin.  
Chemical Laboratory.—The Upper Laboratory, for instruction in Analytical Chemistry, and for Chemical Investigation, under the immediate superintendence of the Professor, aided by Dr. Guthrie as Chief Assistant, is open from 10 to 4.  
The Lower Laboratory, for instruction in Practical Chemistry, is conducted by Dr. Dalsell, under the inspection and supervision of the Professor.  
Technique.—The Laboratory of the Industrial Museum is open for instruction in Chemical Technology, under the superintendence of Professor George Wilson.  
April, 1859. ALEX. SMITH, Sec. to the University.

**MATHEMATICAL LECTURES.**—In order to make known and place out of the reach of accident the Discovery of a New Calculus, Professor SYLVESTER proposes to deliver in London, towards the end of May next, a COURSE OF FOUR or SIX LECTURES on the PARTITIONS of NUMBERS. A knowledge of the Infinitesimal Calculus will be wanted for one lecture only (that on SINGULAR PARTITION), which will probably be reserved to the last. For the comprehension of the rest, nothing will be needed beyond a slight acquaintance with Determinants (such as may be got from the first chapter of Salmon's 'Modern Algebra') in addition to the ordinary elements of Algebra. Persons desirous to avail themselves of this proposal will please to signify the same by note, addressed to 'Professor Sylvester, Royal Military Academy, Woolwich.' Unless a sufficient number signify their desire to attend, the Lectures will not take place.—April 21st, 1859.

**ARCHITECTURAL EXHIBITION, (The NEW GALLERIES), 9, Conduit-street, Regent-street.**

Patron.—H.R.H. THE PRINCE CONSORT.  
NOW OPEN, from 9 till 4.—Admission. One Shilling, or by Half-a-Crown Season Tickets, which admit at all times, and to all the Lectures.  
Lecture, on TUESDAY EVENING, April 26th, by FRED. P. COCKERELL, Esq., 'On Architectural Proportion.' The Chair will be taken at 8 o'clock.  
JAMES FERGUSON, Hon. Sec.  
JAMES EDMESTON, Treas.

**LADIES' COLLEGE, 47, Bedford-square.**  
The College will RE-OPEN after the Easter Vacation on THURSDAY, May 5th, and the HALF-TERM will BEGIN on THURSDAY, May 10th.  
JANE MARTINEAU, Hon. Sec.

**S. T. MARY'S HALL, ST. MARY'S ROAD, CANONBURY.**

ENGLISH AND FRENCH INSTITUTION FOR LADIES, on the Principles of Queen's College, will RE-OPEN, after the Easter recess, on MONDAY, May 2nd.  
SARAH NORTHCROFT, Principal.

**THE PRIZE DRAWINGS of the METROPOLITAN DISTRICT SCHOOLS will be exhibited during the EASTER HOLIDAYS, at the South Kensington Museum, in the Rooms provisionally prepared for the reception of the Vernon and Turner Pictures.**  
The Class-rooms of the Training Schools will also be open during the holidays for the inspection of the Public.  
By order of the Committee of Council on Education.

**CRYSTAL PALACE.—SIXTH SEASON, 1859—60.**—The NEW SEASON will commence on MONDAY, May 2, when Grand Military Musical Festivals, the Handel Orchestra, commemorative of the Suppression of the Indian Rebellion. Season Tickets available to April 30, 1860, will be ready for issue on and after Thursday next, on the following terms:  
1. Two Guineas each for Adults, and One Guinea for Children under Twelve.  
These Tickets will admit the Holder—  
To the Opening Military Concert of the 2nd of May;  
To the Three Flower Shows;  
To the Opera and other Concerts;  
To the Performances by the Vocal Association, Mr. Leslie's Choir, the Metropolitan Schools' Choral Society, &c. &c.;  
To the Grand Full Rehearsal of the Handel Commemoration on Saturday, the 18th of June, and on all occasions on which the Palace is open to the Public, excepting only the Performances of the Handel Festival.

2. One Guinea each for Adults, and Half-a-Guinea for Children under Twelve.  
These Tickets will admit the Holder—  
On all occasions when the price of admission is under Five Shillings. When the price of admission to an entertainment is Five Shillings or upwards, the Season Ticket Holder will be admitted on a uniform payment of Half-a-Crown, or if a Child under Twelve, of One Shilling. But these Tickets will not admit to the Rehearsal or Performances of the Handel Festival.  
The above modifications in the issue of the Guinea Season Tickets are adopted by the Directors with confidence that they will meet the general approval of the Subscribers and the Public, as well as secure some remuneration to the Shareholders.  
Hitherto a limited number of days in each year has been reserved from these Tickets for special occasions. By the arrangement now adopted, this restriction is abolished, and the Guinea Tickets will be admitted on all occasions throughout the year (except the Rehearsal and Performances of the Handel Festival), but subject to the payment of an extra 2s. 6d. upon Fête Days, when the admission is Five Shillings or upwards.  
The printed Programme of the Season may be had at the Crystal Palace; at 4, Exeter Hall, and at the usual Agents.

**MR. KIDD'S SOCIAL AND GENIAL "GOSPIES."**  
"On Friday evening Mr. WILLIAM KIDD, of Hammermith, again delighted a very numerous and highly-respectable audience at our (Truro) Institution, with one of his popular 'Gospies'—the 'Power of Kindness over all Nature.' Those who are acquainted with the geniality of Mr. Kidd's character will hardly require to be told, that his earnest utterance, his simple language, of his love for all animated nature—Man included, awakened lively sympathy in every heart. Nor could his numerous original Anecdotes, all illustrative of the restorative influence of the 'hand of love, when lovingly employed, fail to leave on the minds of his attentive audience lasting impressions that may well become motives to action in every relation of social life. . . . Benevolence has evidently been the ruling principle of Mr. Kidd's conduct through a long and active life. He has abundantly proved this, for the last thirty years, with his pen; he is now confirming it with his voice, from one end of the country to the other. Most sincerely do we wish him success in his mission of usefulness. He can hardly fail to win the hearts and affections of all who listen to him."—Abstracted from an article in the 'West Briton Newspaper.'

**BIRDS AND THE BREEDING SEASON.**  
**KIDD'S (W.) BRITISH SONG-BIRDS, WARBLERS, AND BIRDS OF PASSAGE.** Cheap Illustrated Editions.—New and greatly-improved Editions of these Seven Popular and very Complete Treatises on Bird-keeping, Bird-breeding, and Bird-feeding, are Now Ready. Price 1s. each. If all bound up together, price 5s. cloth, extra gilt. Post free.  
London: Groombridge & Sons, 5, Paternoster-row.

**A. J. SCOTT, Esq., A.M. of Owens College, Manchester, will deliver TWO LECTURES at the MARYLEBONE INSTITUTION, Edwards-street, Portman-square, on the Afternoons of Friday, April 23, and Tuesday, May 3.**  
Subject.—THE REVIVAL OF LETTERS AND ITS INFLUENCES.  
THE AGE OF THOMAS OF SARZANA.  
THE AGE OF ERASMUS.  
THE OLD AGE OF MICHAEL ANGELO.

The Lectures will commence at Three o'clock.—Tickets for the two Lectures, 2s. each, may be obtained at the Marylebone Institution; of Messrs. Warren Hall & Co., 10, Cambridge-street, Camden Town; or of Messrs. Ward & Co., Paternoster-row.

**A UNIVERSITY PROFESSOR**, educating his son, and fifteen, for Honours at Cambridge, is desirous of RECEIVING into his Family ONE or TWO quiet, studious BOYS intended for either of the English Universities. In addition to careful private instruction, they would have the privilege of attending the Metropolitan lectures of a highly-distinguished Senior Wrangler, and the Greek Lectures of a first-class Oxford Man. The Advertiser's residence is situated at the sea-side—Address F. R. S., to the care of Messrs T. & W. Boone, 25, New Bond-street, London.

**A MEMBER of the UNIVERSITY of OXFORD**, First-class in Classics, Scholar and Prisoner of his College, PREPARES for Scholarship and Matriculation Examinations. He also instructs in Prose and Verse Composition by Correspondence—Address C. H., Post-office, Anwell-street, E.C.

**A GRADUATE of CAMBRIDGE**, (a Wrangler, 1859), Foundation Scholar, and Prisoner of his College, wishes to meet with PUPILS IN MATHEMATICS—Address A. B., 27, Great Ormond-street, W.C.

**A CAMBRIDGE GRADUATE in Honours**, and First-Class Prisoner, who has had great experience in tuition, and can produce excellent testimonials as to character and Classical and Mathematical attainments, WISHES to OBTAIN a TUTORSHIP—Address J. H. P., 5, Malcolm-street, Cambridge.

**EDUCATION (Superior).—UTTON HOUSE**, SLOUGH, Bucks.—Madame PERETTE, assisted by Resident Governesses and Professors of the first repute, EDUCATES a LIMITED number of YOUNG LADIES for whom every comfort is liberally provided—Reference to numerous Parents of Pupils—Address as above.

**LEEDS GRAMMAR SCHOOL.**—This SCHOOL will be REMOVED in June next to a large and handsome building, on a remarkably healthy site, adjoining Woodhouse Moor, and surrounded by above six acres of Play-ground. The Head Master, Mr. J. H. M. A., late of Trinity College, Cambridge, will then be enabled to receive Boarders into his house adjoining the School. Terms, Sixty Guineas per annum, including all expenses, except the School Fees, which for Foundation Scholars, for non-foundations, Sixteen Guineas per annum. The School re-opens early in August next. Immediate application is requested to the Rev. A. BAKER, Grammar School, Leeds.

**EWELL COLLEGE**, near Epsom, Surrey.

Principal—W. KNIGHTON, LL.D., M.R.S.A. &c. Efficient PREPARATION for the Universities, the Indian and English Civil Service, the Army and Navy, and for Commercial Life, will be FOUND IN EWELL COLLEGE.

At Midsummer, additional accommodation for Twenty Pupils will be added to the College. The College Class will then reside in a separate house, within the College walls, under the care of a Resident Chaplain, thus combining the advantages of Private Tuition with those of Scholastic Life. School, 50 and 50 Guineas per Annum; College Class, 70 to 100, No "extra."

**MONS. F. DE PORQUET**, Author of 'Le Tricor,' gives LESSONS IN FRENCH on his well-known oral method; and receives, at 28, Gaskelly-square, N.W., one or two Private Boarders, who may have the advantage of Parisian conversation in the evening.

**A GENTLEMAN** is desirous of engaging as a PRIVATE SECRETARY to a Member of Parliament, or as ASSISTANT LIBRARIAN or SECRETARY to any Public Establishment in London or the provinces—Address H. J. G., Mr. Blunden's Library, King-street, Richmond.

**A HOME**, in the Family of a Clergyman, is offered to a Lady at 100 guineas a year, or to two Sisters at 150. The locality is uncommonly healthy and agreeable, within four miles of Vauxhall-bridge. The highest references given and required—Address M. T., Mr. Bendall, Grocer, Kennington-croft, Surrey.

**THE ORGAN, PIANOFORTE, and SINGING.**—DURING INSTRUCTION is OFFERED by Mr. GEORGE DOBSON, Organist of Bloomsbury Chapel—Terms on application.—1, Liverpool-street, City, E.C.

**SCHOLARSHIP EXAMINATION.**—MARSHALL'S CHARITY, SOUTHWARK.

NOTICE IS HEREBY GIVEN, that an EXAMINATION will be held at No. 9, King-street, Southwark, on SATURDAY, the 4th day of JUNE next, at 11 o'clock in the Forenoon, with a view to the Selection of an Exhibitor for a Scholarship of 50*l.* per annum, for a period of four years, in either of the Universities of Oxford or Cambridge, pursuant to the trusts of the will of John Marshall, late of the Borough of Southwark, in the county of Surrey, gentleman, deceased, and the provisions of Marshall's Charity Act, 1845. AND NOTICE IS HEREBY GIVEN, that the following are the parties eligible for such Exhibition, and in the following order of priority, that is to say—

1. Children who are natives of the Old Borough of Southwark, or of the parish of Christ Church, or of the Liberty of the Clink, and who shall be attending the Grammar School of St. Saviour, in the Borough of Southwark.

2. All Natives of the Old Borough, Parish, or Liberty, educated at the Free Grammar School of St. Olave and St. John, in the said Borough of Southwark.

3. Natives of the said Borough, Parish, or Liberty, who have been educated, not being less than 10 or more than 15 years of age at the time of such completion.

4. Scholars attending the said Grammar School of St. Saviour, whosoever born.

5. Scholars attending the said Grammar School of St. Olave and St. John, whosoever born.

No Scholar of the two first-mentioned classes will be considered eligible to compete at the ensuing Examination, unless at the time of such completion he shall have entered upon the sixth half-year of his education at the Grammar School of St. Saviour, Southwark, or at the Free Grammar School of St. Olave and St. John, Southwark, as the case may be.

Every person desirous of becoming a Candidate for the above Scholarship, will be required, one week at least before the said 4th day of June next, to leave at, or send by post, to the Office of the Trustees of the above Charity, at No. 9, King-street, Southwark, a notice in writing, addressed to the Clerk of the said Charity, stating his name and age, and of what Borough, parish, or place he is a native, and the place of his education; and every Candidate who shall omit to give such notice will be considered ineligible to compete at the ensuing Examination.

Dated this 2nd day of April, 1859.

FERDINAND GRUT,  
[Clerk to the Trustees of the Charity of John Marshall, deceased.]  
9, King-street, Southwark.

**MEDICINE.**—A well qualified Medical Man, with a good private and club practice in a Manufacturing Town in Staffordshire, is in want of an industrious and well-educated PUPIL. He would be thoroughly grounded in the theoretical as well as the practical part of the Profession—Full particulars may be obtained by address M.D., Mr. Dean's Stationer and Bookseller, Stoke-upon-Trent.

**TWICKENHAM HOUSE.**—DR. DIAMOND (for nine years Superintendent to the Female Department of the SURREY COUNTY ASYLUM) has arranged the above commodious residence, with its extensive grounds, for the reception of Ladies mentally afflicted, who will under his immediate superintendence, and under his Family,—For terms, &c. apply to Dr. DIAMOND, Twickenham House, S.W.

\* \* \* Trains constantly pass to and from London, the residence being about five minutes' walk from the Station.

**BLACKHEATH.**—There are a FEW VACANCIES in a FIRST-CLASS ESTABLISHMENT. Masters of eminence attend, and a resident Parisian Lady. The Pupils, being limited in number, obtain that individual attention so essential in forming the mind and manners of a Gentlewoman. Letters to be addressed to E. W., Burnside's Library, Blackheath Village, Kent.

**THE GOVERNESSES' INSTITUTION, 34, SOHO-SQUARE.**—MRS. WAGHORN, who has resided many years abroad, respectfully invites the attention of the nobles and Gentry, and Schoolmasters, to her REGISTER of English and Foreign GOVERNESSES, TEACHERS, COMPANIONS, TUTORS, and PROFESSORS. School Property transferred, and Pupils placed in England, France, and Germany. No charge to Principals.

**SOHO-SQ. BAZAAR.**—GOVERNESSES, TUTORS, COMPANIONS, Superior SCHOOL TEACHERS. The well-known character of this old-established house, of the best security to Families seeking English and Foreign Governesses with the highest testimonials in proof of educational ability. The REGISTER is in charge of a lady of great experience, and with distinct reference to religious qualifications.

**GERMAN, French, Italian.**—9, OLD BOND-STREET. DR. ALTSCHUL, Author of 'First German Reading Book,' dedicated by special permission to Her Grace the Duchess of Sutherland, &c. M. Philol. Soc. Prof. Eloquence—TWO LANGUAGES TAUGHT in the same lesson, or separately, on the Principal's terms. One at the PIANO in his house. Each language spoken in his PRIVATE Lessons, and select, separate CLASSES for Ladies and Gentlemen. Preparation (for languages) for mercantile and ordinary pursuits of life, the Universities, Army, and Civil Service Examinations.

**SEA-SIDE.**—PREPARATORY EDUCATION.—MRS. JACKSON (successor to Mrs. Miles), of York Gate House, Brighton, has now VACANCIES for the course of study prepares Boys for the Higher Schools, and the arrangements of the Establishment are such as to promote the physical as well as mental growth of the Pupils. The highest references given.—Apply to Messrs. RILEY, 150, Aldersgate-street, E.C. or to Mr. R. OLLIVER, 19, Old Bond-street, W.

**BOARD AND RESIDENCE, 24, OAKLEY-SQUARE, REGENT'S PARK**, combining the retirement of a Country residence, and yet within a few minutes' walk from the east and west centre of London, without its noise, impure air, fog, and smog. This delightful spot is in excellent isolation from the bustle of London.—VACANCIES for a MARRIED COUPLE and a GENTLEMAN.—Apply for Terms, which are moderate, as above.

**SELECT CLASSES for SINGING.**—HYDE PARK and BAYSWATER.—MR. JAMES BENNETT begs to acquaint the Gentry of the above locality that his SELECT CLASSES of LADIES (limited to FIVE in each class) continue to meet at his house weekly, for the careful study of Singing in all its branches.—Personal applications are requested to be made on Tuesday, Wednesday, or Friday, from 2 till 3 o'clock, at 15, PORTCHES-TER-TERACE NORTH.

**A CATHEDRAL ORGANIST** in the North will RECEIVE a Young Gentleman as an ARTICLED PUPIL. For particulars of Premium, &c. address W. Z. care of Mr. Novello, 65, Dean-street, Soho, W.

**MR. J. G. BARRABLE, PHOTOGRAPHER, 34, REGENT-STREET.**

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The Friends of this well-known Writer, who died on the 10th of November last, have been induced to make the following appeal, in consequence of the sad and urgent necessities of the bereaved family.

The Books which he wrote and edited show the extent of his labours, especially in the cause of Popular Education, a cause which was always dear to his heart, even to the close of his life, and secured his earnest and assiduous devotion for many years.

Numerous have been the benefits resulting from his labours; and the promoters of Social Science and Improvement have lost by his removal a sincere and efficient conductor.

A long literary life, however, brought but a limited and uncertain remuneration to the deceased and his large family, which entirely precluded him from making any provision for the future. By his death, and that of his three eldest sons, within the last few months, his WIDOW and SEVEN surviving CHILDREN have been deprived of all means of support, not one of a Husband and a Father, but also of assistance from the elder branches of the family.

The loss which the family has sustained by their death is irrepressibly great; and it is hoped the Friends of the deceased, and those who appreciate the educational bond which his various Works have conferred, will afford a grateful tribute to his memory, in a cheerful and generous manner, by contributions to the Fund which this Appeal seeks to raise for his Widow and Seven surviving Children; that while they mourn the absence of their earthly support, they may rejoice that his "works follow him" in their immediate efforts upon Educational Movements, and in respectful testimony to the worth of his character.

The Right Hon. the LORD MAYOR, The Right Hon. LORD BROUGHAM and VAUX, And the following Ministers and Gentlemen recommend the Cause:—

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**TO THE ELECTORS OF THE UNITED KINGDOM.**

GENTLEMEN, Your suffrages are being solicited by Candidates for the honour of representing you in Parliament. Let us urge you to press upon them at the hustings, the question of the Repeal of the Paper Duty.

The tax on paper shuts out light from the minds of working men, and bears, therefore, on the question of Reform; it weighs on all classes of manufacturers; as a source of revenue it is a delusion; it aggravates pauperism; and tends, by narrowing the area of productive labour, to cripple legitimate consumption, and to retard social progress; it hinders the spread of a wholesome literature among the people, and absorbs a considerable portion of the money contributed to the great publishing societies established to secure the diffusion of religious and useful knowledge.

The House of Commons condemned it, last June, as an impolitic tax, and it would be the duty of Parliament to make good its temporary deficit that might result from its immediate abolition.

The Committee of the Newspaper and Periodical Press Association for obtaining the Repeal of the Paper Duty, urge you to secure pledges from candidates, that, in the event of their being elected, they will give their votes for the Repeal of this most injurious impost.

Signed, on behalf of the Committee,  
JOHN CASSELL, Chairman.  
HENRY VIZETELLY, Hon. Sec.  
Peel's Coffee House, Fleet-street, London.  
April 14, 1859.

**ADDRESS TO CANDIDATES.**

GENTLEMEN, The House of Commons, on the 11th of June, 1858, resolved "that the maintenance of the Excise on Paper, as a permanent source of revenue, would be impolitic."

It is hoped that, by the new Parliament, effect will be given at an early date to this resolution.

The question of the Paper Duty is one that now assumes a peculiar importance, inasmuch as it is connected with the question of a popular franchise.

The tax is one that impedes the education and intellectual progress of those working men whom it is proposed to intrust with votes; its abolition, therefore, should be coincident with the passing of any new Reform Bill.

It has been condemned by Parliament, by the Press, and by public opinion. It has been defended on principle by no financier. Important manufacturing classes demand its repeal; but it is especially obnoxious to the advocates of a cheap and wholesome literature for the people. The subscriptions of the public to the Religious Tract Society, the Bible Society, and kindred institutions, are largely absorbed by the tax; whilst it offers serious impediments to the efforts of those who are individually endeavouring to promote the circulation of a pure and instructive literature.

A burden, therefore, upon industry, injurious to commerce, obstructive to education, favourable only to a vicious and demoralizing press, the Paper Duty is no real benefit to the Exchequer.

MAY WE BEG THAT, UPON THE HUSTINGS, YOU WILL STATE YOUR VIEWS ON THIS IMPORTANT SUBJECT.

Signed, on behalf of the Committee of the Newspaper and Periodical Press Association for obtaining the Repeal of the Paper Duty,  
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has been named the Bible of the Italians, and was one of the earliest books printed. According to the accurate Henry Hallam (of mediæval memory), the first printed book, properly so called, was the Mazarin Bible, published in 1455: the first edition of the sacred poem followed it in seventeen years: in 1472 Foligno produced the *Editio Princeps*.

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which was the earliest that contained a commentary. The first Florentine edition, that of Landino, followed in 1481, and was welcomed with as much poetic enthusiasm, by Marsilio Ficino, as if Dante himself had risen from his sepulchre in Ravenna to receive at the hands of his repentant fellow-citizens the laurel crown he once desired.

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In the seventeenth century only three editions were published, two of them at Venice: this is the lowest point to which the study of the 'Divina Commedia,' as indicated by the enterprise of printers and publishers, has had the misfortune for Italy to fall; the cause of this decline must be sought for in the domestic and political relations of that period, and the circumstances which led to them.

In the eighteenth century, a revival took place; the ground previously lost was recovered, and new territory gained, for out of the twenty-nine editions that were published in this century, Paris, London, Nuremberg, and Berlin had the merit of producing five.

In the present century, up to the year 1844, no less than 150 editions have been printed,—a remarkable increase, which argues well for the spirit of the age, and it may be also for the hopes of a restored Italy. In this list, Paris, London, and Leipzig figure as the worthy rivals of Rome, Florence, and Padua. The first edition published in London was that of Masi, in 1778, in two volumes, 12mo. It appeared simultaneously in London and at Leghorn. The last edition is that the title of which stands at the head of this notice, and for which we are indebted to the munificence of an English nobleman, Lord Vernon, whose ardent admiration of the 'Divina Commedia,' and zeal in promoting the knowledge of all matters relating to its author, has been seconded by a liberality, we may say a generosity, unparalleled since the days of the poet.

Lord Vernon has long been favourably known in the highest literary circles of Europe, not only as one of the most distinguished cultivators of Dante lore, but also as equally desirous to facilitate and promote, at his own personal expense, the cultivation of it in others.

It is now nearly twenty years since, with this special object in view, that he printed, at Florence, an elementary work, containing the first seven cantos of the 'Inferno,' with a grammatical *ordo* and short explanations.

He has subsequently printed and published two previously unedited Commentaries on the 'Divina Commedia': 'Chiose sopra Dante,' Firenze, 1846, a very important work, attributed to Jacopo Allighieri, Dante's second son; and, in 1848, he edited a Commentary on the 'Inferno,' of the year 1328, rich in original notices of Florentine history. Lord Vernon's literary reputation raised him to the honour of being made a member of the Accademia della Crusca, a mark of distinction, if we are rightly informed, which no other Englishman has ever received, except on one occasion, a British Ambassador at the Tuscan Court. Desirous to give a new proof of the generous love he cherishes for Dante, and to contribute still more to the critical study of his immortal poem, Lord Vernon has recently caused to be printed and published, in London, an exact reprint of the first four editions of the 'Divina Commedia.'

These editions are, the *Editio Princeps* of Foligno, by Numeister, 1472,—the edition published at Jesi, by Federico Veronese, in the same year,—the edition of Mantua, by the Germans Giorgio e Paolo, in the same year,—and the edition of Naples, edited by Francesco del Tuppo, and printed by Reussinger, in 1475-6.

Of the value of this volume published by Messrs. T. & W. Boone, we may form a tolerably correct idea from the following facts. In 1842, Mr. Grenville gave 42l. 16s. for the copy of the Mantua edition now in the Library of the British Museum. In 1835, he gave 60l. for the copy of the Naples edition, also in our National Library. And, in 1847, Mr. Panizzi gave 90l. for a defective copy of the edition of Jesi. This copy wanted six pages, which were replaced by fac-similes made from the copy possessed by Earl Spencer. They have since in part been restored by corresponding original pages from a second copy, purchased by Mr. Jones. The Foligno edition, of which there are two copies in the Museum Library, is of less value as a book rarity. No national library in the world is so rich in early editions of the 'Divina Commedia' as our own, nor could the four which Lord Vernon has reprinted have been found elsewhere. He has certainly been very fortunate in this respect, as also in his editor, Mr. Panizzi. No one could have carried out to the letter his Lordship's purpose so well and so ably as the energetic Director of our great national establishment.

The volume is from the printing press of Charles Whittingham, and is not only most creditable to British typography, but will ever form a memorable event in its history. Though called a quarto, it is, in fact, a folio, of nearly 800 pages, including the Preface by the Editor,—is printed in a very distinct and beautiful type, with fac-similes from the originals,—and is dedicated to the Accademia della Crusca. Each page presents a corresponding portion of the text from the four editions, so that the reader is thus enabled to see at a glance what the correspondencies, or variations, in the readings may be.

A comparison of numerous notes, taken from the originals at different times, with the text as reproduced in the Vernon Dante, has shown the extreme faithfulness with which Mr. Panizzi has executed the charge intrusted to him. It had always seemed to us that the Naples edition had been, in great part, taken from the edition of Foligno, including even its typographical errors:—this remark the texts as contained in the Vernon Dante enable us with more convenience to verify, as also the comparative merits of each. The editions of Jesi and of Mantua were evidently taken from different sources. Mr. Panizzi thinks that the text of the Mantua edition is preferable to that of either of the others, a judgment in which we are disposed to agree. The rarest of the four would appear to be the edition of Naples,—only one other copy, that in the Royal Library at Stuttgart, being known to exist.

From the comparison of the two copies of the Foligno edition in the Museum Library, Mr. Panizzi found that notwithstanding they might, *a priori*, be supposed to be alike; they nevertheless were different,—they had *varianti*, thus showing that certain pages had been more than once composed and set up differently. On comparing these with a third copy, obtained from the library of H.R.H. the Duke d'Aumale, he observed other differences not found in our own copies. We had formerly suspected this might be the case with the celebrated Nidobeatina of 1477-8, often appealed to as a stan-

dard authority for readings by editors, who apparently had never consulted it, so different are their reports to what we have found in the copies themselves which we have examined,—these discrepancies would disappear under the above hypothesis. The correct observation and reporting of readings, whether of MSS. or early printed books, is not so simple a thing as many persons might suppose,—without a photograph, or a fac-simile at least, it would seem that we can never be at much certainty in this delicate matter. Mr. Panizzi relates an amusing, though somewhat uncomfortable, illustration of this, as tending to shake our confidence even in the most erudite. He states that in Lord Spencer's copy of the Foligno edition, the reading of the ninth verse of the first canto of the 'Inferno,' as given by Dr. Dibdin, is *atre cose*,—but having obtained the loan of this copy, he found the reading to be *altre cose*, as in the other copies examined; this "*svista del Dibdin*," as Mr. Panizzi calls it, unhappily is not his only one—"che ne ha commesse di molte." From these circumstances the learned Editor draws this practical and very sensible inference, that if any curious bibliophilist, at any future time, on comparing a copy of one or other of these rare editions with the reprint of them in the volume he has so carefully edited, should find that they do not agree, he must not therefore suppose that Mr. Panizzi has committed a *svista*, but merely that the copy in hand differs from that which was printed from.

There seems no valid reason for doubting the legitimacy of the title *Princeps*, which has been conferred on the Foligno edition; but it is not easy, or possible, to fix with equal precision which of the following two should take precedence of the other—or whether, though not of the same parentage, they are to be regarded as coevals, which first saw the light at the same moment of time in different places.

It may be said that neither of these four editions now reprinted, nor the whole taken together, furnish an authentic text of the 'Divina Commedia,' but that they are as documents on which, in part, a judgment may be formed, and that they go far to assist us in forming it; on this their great value depends,—this it is which constitutes their chief importance,—and in this respect they are analogous to codici of the highest character. Though we know not from what sources these editions were derived, we know that they were scrupulously printed from codici, probably selected as being superior to others, and possibly from the comparison of several.

We consider the text of either of these early editions equivalent to that of most codici of at least a hundred years anterior; and this is not a mere assumption, but the result of comparing their readings in places, with those of some of the most celebrated codici extant. Just as in manuscripts, even their mistakes, their "*spropositi*," and their "*farfalloni*," their very blemishes and blunders, like spots in the sun, are matters in themselves of considerable interest; and what some might mistake for darkness, when properly and learnedly looked at, become sources of new light and of very pleasant discoveries. What might dishearten or even disgust a fastidious reader, to the real genus book-worm often affords most choice and nourishing food; beneath a rough unseemly bark may be concealed the most dainty and delicate fare, which he alone discovers. The text of the 'Divina Commedia' is far from being satisfactorily established; there is much critical labour yet required to make it what we could desire,—and even if an unexceptionable text were to come to light, the circumstance of the want of punctuation would, in many instances,

render the author's meaning more or less uncertain. Perhaps, however, there may be an advantage in this, as freeing us from an ignorant punctuation, not by any means rare in ordinary reprints, and affording scope for the exercise of the reader's judgment. In matters of mere taste there always will be differences of opinion, nor is this of much moment; in cases where the sense of the author is involved, the meaning most commonly admits of demonstration, and when it does not, the numerical authority of codici, of the early editions, and of early commentators will generally enable us satisfactorily to settle the point. Thus it is a mere matter of taste whether the fourth verse of the first canto of the 'Inferno' should begin with a conjunction or an interjection, whether it should be *Et* or *E*, or some form of *Ahi!* An examination of 90 codici on this place gave 67 for the former, 23 for the latter; 54 codici had *Et*, 13 had *E*, while the varieties of the interjectional form, *Ahi, Ha, Hai, Ai, Ah, A, Aij, Haij*, and *H*, showed that however some might prefer this part of speech to the other they were not agreed among themselves as to the proper expression of it. This examination gave nearly three to one in favour of the conjunctive form over the interjectional, and on reference to the four early editions, the result was the same; the *Princeps*, the *Jesi*, and the *Naples* editions had *Et*, the *Mantua* edition *Ah*. In places where the reading is not a mere matter of taste, as, for instance, whether we should prefer *mondo* to *moto*, *parte* to *porta*, &c., and it may not be easy to settle these knotty points either by demonstration or argument, at least not to the satisfaction of all parties, an appeal to codici and to these four early editions is the last resource. Thus, with regard to the first of these variations, in the 60 v. of the second canto of the 'Inferno,' the examination of 123 codici gave 68 for *mondo*, 55 for *moto*; the four early editions fully confirm this; the *Princeps* is the only one which has *moto*, a circumstance interesting also as showing that the *Naples* edition was not wholly taken from it. In the case of *parte* for *porta*, in verse 36 of the fourth canto of the 'Inferno,' a point which has been warmly contested, the evidence from codici is so strong as to admit of no question; an examination of 122, including the most important in Italy, gave 121 for *parte*, one for *porta*, none having the reading which has recently been preferred. In this the four early editions also agree; and it will be found generally that they are confirmative of the induction from the examination of codici, however numerous; this is a most important fact. And now a word in reference to their "*spropositi*," their "*farfalloni*,"—bitter charges brought against them, but which they have the honour of sharing with codici against which it would be held almost heresy to speak. We will take one of the strongest instances they afford, from the ninth *terzina* of the sixteenth canto of the 'Inferno,' where three noted captains in war dance in a circle before Dante, turning their faces to him as they pass round.

The Foligno edition here reads:—

Et si rotando ciaschuno il uisaggio  
drizzava a me siche chontraro il chollo  
faceua apie continuo uisaggio.

It is obvious that in the first verse of this *terzina* the word *uissaggio* is a mistake; on referring to the other texts we see that an *s* is wanting in it, but the *Naples* edition has the same error, either taken from the Foligno edition or from a manuscript in which the like mishap had befallen the letter *s*: the word should be *visaggio*, and if at any future time a copy should turn up in which the *s* is present, unless the Editor's remarks are borne in mind, a *svista* may be suspected. The second verse also con-

tains a mistake, and one not remedied by supplying a letter, for, in fact, three letters are wanting at the beginning of a word, and there are two letters too many at the latter part of it, there is an absence of *con* and a redundancy of *lo*: for this carelessness the compositor will be held responsible, but it may be urged in his behalf that printing was then in its infancy, that in those days it was a merit to be faithful, and so the Neapolitan printer has copied it. This, however, would not be a correct inference: the compositor was here quite innocent; he cannot even be convicted of a *svista*.

In one of the most venerated of the early codici of the 'Divina Commedia,' that in the 'Laurenziana,' known as the codice of Sta. Croce, or of Villani, this reading occurs with a slight variation in the prepositions.—

Drizzava ad me siche tra loro il collo.

In the *Jesi* edition the latter part of the verse is printed exactly as in this famous codice, thus showing that different MSS. were used to print from, and that the too faithful compositor is deserving of praise rather than of blame—the very errors in his book increase our confidence in him. On referring to the *Mantua* edition we see what the *terzina* ought to be, or very nearly—

E si rotando ciaschuno il uisaggio  
drizzava a me sì che chontraro il chollo  
faceua apie chontinuo uisaggio.

The codice of Sta. Croce has the correction in the margin, "*si chacontrario il collo*," but the reading as now printed is "*si che in contrario il collo*."

In the production of this truly valuable and very handsome volume, Lord Vernon has shown the taste and judgment of a thorough Dantophilist desirous to confer a lasting benefit on all students of Italian literature, by thus rendering accessible to many those critical treasures of Italy's first and greatest poet, which hitherto were confined to a select few within the privileged circle of the British Museum Library. For this all lovers of Dante are deeply indebted to him; all the readers of the 'Divina Commedia' owe him their best thanks; all the public libraries throughout Europe are under an obligation to him. We at home may well be proud that the most costly and valuable edition of the text of the 'Divina Commedia' ever published should have appeared in our own country, through the generous munificence of an English nobleman who has thus inseparably united his own name with the unperishable record of Dante Alighieri.

The study of Dante is in our opinion intimately associated with the restoration and prosperity

Del bel paese là, dove 'l al suona;

within the compass of the Sacred Poem are eloquently set forth those elements of moral greatness and of political power, which must be thoroughly received and appreciated ere Italy can become what we would fain behold her: a country united in herself, and strengthened by that universal bond of brotherhood which personal interests no less than patriotism require,—a country at peace within, and, therefore, capable of self-defence without.

The change which Italy needs is not one that can be carried at the point of the bayonet, but must be effected in a peaceful way,

Sanza danno di pecore e di blade;

it must begin in the human heart itself. *La carità del natio loco* has not yet eradicated that "*invidia*" which, with its attendant evils, was the bane of Italy when the poet, like a wise physician, laid his finger on the spot. Divisions and their consequences still keep Italy weak and powerless.

That innate force of character which has its



home beneath her brilliant sky, like the exuberance of an over-fertile soil, requires the greater care to direct its energies and to restrain its generous excess:—

—tanto più maligno e più alvestro  
 Si fa il terren col mal seme e non colto,  
 Quant' egli ha più di buon vigor terrestre.

The 'Divina Commedia' is a book not merely to be read and then laid aside; but, like the Divine Word, to be meditated and made one's own. Dante, who knew well the defects of the Italian character, knew its goodness and its greatness also, for he had their evidences confirmed within himself. He clearly saw the chief cause of the political degradation of his country, and distinctly pointed it out:—

Ben puoi veder, che la mala condotta  
 È la cagion, che 'l mondo ha fatto reo  
 E non Natura, che in voi sia corrotta.

Let the Italians learn of Dante how to work out their independence—and now show themselves worthy of such a leader.

There is, in the Imperial Library at Paris, a very choice manuscript of the Sacred Poem that once belonged to Pope Pius the Sixth. The volume was greatly esteemed by him; it was his companion in joy and his consolation in sorrow; he carried it about with him by day, and slept with it under his pillow at night; the holy Father had indeed much occasion for a comforter, and found in Dante what most he needed. Pius the Sixth was a reformer, and very successful in his domestic administration; his troubles arose from political sources beyond the pale of his spiritual authority and foreign to it; he evidently had not learnt so much from Dante as he might have done, or he would not have lamented as he did the decay of his temporal power. What if the present most amiable and excellent Pontiff, Pius the Ninth, were to try the experiment practised by his namesake, and put a conveniently-sized codice of the 'Divina Commedia' under his pillow on going to bed: the Library of the Vatican can furnish several copies of unexceptional character, well adapted to this purpose; the result might be attended with most beneficial effects both for Pius and his people.

*Life in Victoria; or, Victoria in 1853 and Victoria in 1858.* By William Kelly. 2 vols. (Chapman & Hall.)

SELDOM has a book of colonial travel been published more wild, unscrupulous or amusing than this Irish account of the great Australian settlement. Coarse, exaggerated, personal, it is nevertheless so entertaining that few readers will be inclined to miss a single page. And when we say it is exaggerated, we do not mean that the writer presents a systematically over-coloured description of Victorian life and adventures; on the contrary, his pictures are no less natural than spirited; but he has a reckless hyperbolic style, and mingles in his chapters the slang of England, Ireland and America, of Scotland and California, of China and the Great Salt Lake. Erin-born, he has been bred—the North Star only knows where, for such a confusion of experiences seldom jostles in any man's memory. Mr. Kelly is Pigafetta with a brogue and without imposture; for he has really seen the wonders he depicts, and carries Connaught with him to all parts of our planet. Nothing can extirpate from his nature the Irish blood. It makes him abuse his countrymen; it makes him poke fun at Mr. Gavan Duffy; it makes him misquote Mr. Sheil; it makes him treasure up stores of potheen froth in the shape of expletive illustrations, exactly as it made him build a mighty stable which came down with a run before it was finished, buy forfeited luggage a bargain, and set up

as a candidate for the local parliament, just as though he had been a magistrate in the City of Kings or a vast landowner in the kindred King's County. We must warn all readers against those characteristics of Mr. Kelly's work; but that is no reason why the volumes should be underrated. On the contrary, they are practically graphic in their humour; if they flatter but little—and they do flatter sometimes—they generally paint well; and the author occasionally proves himself a stern judge of facts, as when he corrects Mr. Howitt. Indeed, had he revised the narrative himself, instead of leaving it in comparatively careless hands, while he plunged once more out of civilization into the golden wildernesses of British Columbia, the faults of the book might have been removed and its interest in no way diminished.

Mr. Kelly saw everything in the colony and describes it, as we have said, unscrupulously. That is, he remembers without mercy, ridicules without stint, and praises without discretion. His picture is grotesquely panoramic—a magic lantern of vistas in gold-fields, governor's ball-rooms, bazaars, the bush, hotels, theatres, solitudes, the rangers, the convicts, the diggers, Miss Catharine Hayes, the governor and Lola Montes; and he seldom ceases his "almighty tall string of chatter," always vivacious, suggestive and impertinent as it is. Once or twice he is dull, as when he seeks to be eloquent or oracular; sometimes he is offensive, as when he quotes in profusion a series of misshapen oaths; frequently he is equivocal—almost insolent—in his familiarity with individual names; but if there be a reader who can be persuaded to believe that a book on the Australian colonies may be at once informing and scarcely less than comic, Mr. Kelly comes in time to justify the supposition. He had been tramping over the Rocky and the Snowy Mountains and suffering land scurvy in California, when, in 1850, he visited the Sandwich Isles in search of health, and heard by the way of Australia Felix. Thither he resolved to go; and, in the course of no more time than was necessary, found himself at Melbourne staring at overdressed vulgarity loading itself with gold chains, hoisting radiant parols on the shady side of the street, and shaking money at the shop-counters as though every pretty or ugly attendant were a Danaë. Of course his imagination was first smitten by the high prices, for Victoria had not yet reached that climax of "glut" in which she shipped butter back to Ireland or pianos home to England, and shot common merchandise on her waste lands where it was more profitable than in high-rented warehouses. Mr. Kelly's arrival was at the Aladdin's period, when the keep of a horse amounted to 400*l.* sterling a year, and when business premises were let at 5,000*l.* annually. It was in the midst of this exulting fever that he went to an Australian theatre, which, in his reckless way, he describes:—

"I made my way to the pit as the place from which I could have the most comprehensive survey of the house and stage, paying 5*s.* into an aperture which smelled like the bung-hole of an empty brandy-butt, and getting in return a disfigured penny-piece as a pass, which I handed to a corrugated Amazon smoking a black pipe, who looked contemptuously at my over-decent appearance. As I got into the body of the house, I found the chandelier overcast by a dark cloud of tobacco-smoke, and I fancied I could at intervals detect the tones of a cracked flageolet, a screaming violin and a flabby drum, through the tumult of voices above and around me. The pit was apparently filled with port gents, fast tradesmen and mechanics, some few with their colonial wives, but no children. The dress circle was crammed beyond sitting posture with florid-looking women in too low satin

dressess, some in their smeared hair, with their pinned bonnets dangling in front of the boxes; others crowned with tiaras like rose-bushes in full bearing, and all hung round with chains, watches, collars and bracelets of most ponderous manufacture."

Mr. Kelly's editor would have been judicious had he smoothed away some Irish roughness in the passages following, which would otherwise be admirable. But the most original of Mr. Kelly's sketches—generally, however, as in this instance, too lengthy for extract—are those taken away from colonial town life, as, for example, when in search of a porter he struck on an outside encampment of Chinamen:—

"As I got to dry land a slight effort of imagination would have enabled me to believe that I had waded across an arm of the Indian Ocean and landed in China, for I walked into the midst of a Mongol host, some sitting on their long tails, others paddling about in their canoe-shaped shoes, and all furtively glancing from their almond-shaped eyes. I broke silence in broken English, which most people imagine approximates any language they cannot speak. There was a general Tartar grimace, followed by a suppressed yabber, and one jolly little fellow, whisking his tail with his hand, came forward to carry on a conversation in short nods and eyebrow elevations. After an interchange of compliments in this significant way, I had another try at the hashed English. 'Come gode,' I said pretending to scratch the earth, at which they all laughed, and nodded like the wound-up mandarins in the Lowther Arcade; for if there is one word which, more than another, is known all the world over, and can make itself understood from Kamtschatka to Cape Horn, from Greenwich Observatory to the 180th degree of longitude, and round again, without an interpreter, that word is gold, pronounce it gode, or by any other analogous sound. 'Come gode' was my happiest effort, and 'Va good' the purest Mongolian Saxon on the other side; and after ringing the changes on these four words for over an hour, they rigged their fore and aft poles, and proceeded through the water under loads that would make a mule stagger, and I continued at a smart double-quick on the other trail."

Sharing beds with ticket-of-leave men, robbed by Australian Duvals, cheered by the hospitality of congenial countrymen, Mr. Kelly passed a pleasant and a profitable time,—sometimes working, sometimes speculating, but almost always doing something. In the intervals he laughed at the colonists in this wise:—

"As I really have a bad memory, and have kept my notes in a jumble, I will take this opportunity of saying that the few britschkas, the landaus, and cabriolets which moved about had a winking look about them, as if they came suddenly into light after having been immured in the gloom of pantheons for half a century. The harness, too, savoured very much of protracted imprisonment; and as the horses bore no external evidence of having been made to order, I will leave the filling up of the picture to the imagination of my reader, with this simple remark, that if a Collin-street turn-out of 1853 could have been suddenly whisked to the banks of the Serpentine, it would have very quickly attracted its cynosure of admirers. I saw several large importations of carriages of all descriptions, muffled up in haybands and bolsters, to convey the notion that they were fresh from the hands of the Long-acre or Baker-street builder; but I firmly believe that a really new vehicle, for purely pleasurable purposes, had not been shipped at any British port for Australia until late in 1854. Yet all sold at excessive prices, though a monstrous proportion were wholly unsuitable to the country, from the nature of its climate and the character of its roads. If a prosperous merchant or a rising professional man turned up his nose or curled his lip at a lumbering landau made for a fast family of the last century, Mr. Molony, who made his pile behind the bar of a public, thought it the *beau-ideal* of a coach, and took it home in hasty triumph to see how the mistress, the maid, and the young ones

would look on it in the back yard without the horses. It was in the vehicle line the Yankees made their best hit. Their light one and two horse buggies, and their cabs on the same principle, at first frightened away purchasers from their slim, spider-like, and apparently unsubstantial construction; but as Jonathan delighted in spinning past his less go-ahead cousins in these imponderous carriages, which with their full party were much more easily drawn than the great robust British vehicle in its empty state, particularly through the soft pap of infant roads, and as they furnished demonstrative proof of their lasting qualities notwithstanding their seeming fragility, the lazy prejudice of John Bull gradually broke up and dispersed, just as did his antediluvian penchant for old flat-bottomed sea-bruizers, which, thank Heaven! have been run off our ocean thoroughfare by the beautiful yacht-like clippers of American origin. Once the ice was broken, and that Mrs. Bull and the cavaliers took courage and respired free in those Yankee conveyances, there was a regular run on them, and even in the deep seclusion of the Bush, and on the difficult highways of the diggings, they might be seen rattling along at the brisket of paces."

Brandy-smashers, gin-slings, cock-tails, sherry-cobblers, strip-me-nakeds, spiders, thunder-and-lightnings, phlegm-cutters, eye-openers, and singarees, are among the digger's drinks in the Australian paradise; but is not Mr. Kelly slightly at fault when anathematizing the "Irish Jews," who eat up the profits? "For the honour of Fatherland," he says, "Irish Jews are nearly as rare as red-headed negroes, for when once they adopt the creed, they find the green isle too hot to hold them." How many of his countrymen has he ever heard of "adopting" the Jewish creed? But he troubles himself little with didactics, and is "called to the bar" of a giant Yankee hotel, to witness the consumption of such liquors as we have enumerated:—

"I saw some choice artists in the Astor and Jenny Houses in New York, and at the Riviere and Tremont in Boston; but, to my mind, I never saw anything to compare with the sleight of hand, the gymnastic skill of the group behind the bar at the Criterion, in Melbourne. The rapid way in which they would range a string of tumblers from hand to elbow-bend, filling them all at the same time out of different cocks, and flinging them to different customers, without spilling a drop, was a sight in itself, not to mention the magical manner in which they described arched brandy bows, ceiling high, from tumbler to tumbler, without a spatter, manufacturing multifarious compounds with one hand and counting out change with the other, dashing plain nobblers and whisky drinks, ales and Old Toms about with a reckless indifference, as if glass was cast-iron, and fluids never lost their centre of gravity. I am told that the late Emperor Nicholas was lost in amazement at witnessing the astonishing manipulation of the children in the cartridge manufactory at Woolwich; but if he had got a peep at the Yankee blades at the Criterion, he never would have found himself again."

Out of town Mr. Kelly was enjoying a solitary ride:—

"I was unexpectedly joined by three horsemen, without getting the slightest indication of their approach, although, from the sharp way in which they reined in, they must have come up on the loup. I was in no way alarmed, but I could not well disguise my astonishment, for three cats in gutta-percha pumps could not have come alongside me with more silent suddenness. They were all well mounted, dressed somewhat uniformly in wide-awakes, dark jumpers, breeches, and Napoleons; two of them had holsters, and the third a revolver thrust into the breast of his jumper, but, on the whole, they were not particularly warlike. The holster-men were not only good-looking, but of gentlemanlike bearing, and the elder-looking, after remarking on the fineness of the morning, handed me an open, well-filled cigar-case, saying, 'Bound for town, I suppose?' I replied in the affirmative, observing, as I returned the cigar-case, 'that I was

not a smoker.' A few moments' silence followed, during which I imagined some mystic signs were exchanged, and then the same person again addressed me, saying, 'As our lines diverge just here, be so good as favour me with an inspection of your pocket-book.'"

He forfeited to these mysterious cavaliers 16s. 6d., part of which they expended in treating him, later in the day, to brandy of a "special sample" at a road-side hostelry. Lost in the bush, he met a half-dying wayfarer, unable to grope himself out of the wilderness, and in this company fell in with two sympathizing sufferers:—

"Climbing another tree, I gave a most penetrating whistle, which, to my infinite joy, was clearly responded to. This infused new life into us both, and we proceeded with comparative briskness, challenging as we advanced and receiving responses, which proved our approximation, until at length we discerned two men back to back against the same tree, regularly bailed up, tied, neck, pinions, and legs, with a strong cord or small rope. This at first was anything but a consolatory discovery, for here were men as destitute as ourselves, one of them badly wounded in the encounter, and both greatly lacerated in their frantic endeavours at extrication. They, however, gave us the joyful intelligence, as we were loosening their bonds, that Ballan was little over a mile distant."

To an Irishman's mind how sublime the contrast between this scene and the next, in which the traveller is waked up at an inn by a host who happens to be a countryman:—

"In good time next morning a tap at the door recalled me to consciousness, and introduced my kind landlord with a goodly bowl, carrying a crest like whipped cream. 'What have you got there, my friend?' I inquired. 'Only your shavin' wather, to be sure,' he replied, with a funny wink, seating himself by my bedside like one of the faculty; adding, 'Sit up, an' rinch the cobwebs out o' your throat with a mouthful of this neethur, manufactured in real old Mass Hill style, an' maybe it won't warm the cockles of your heart after your hardships.' It did not require much pressing to coax me into a sitting posture, for I correctly divined that my morning draught was a foaming measure of whisky and new milk, for which I humbly confess I have evermore had a decided partiality. No present I could possibly have made him would have conferred an amount of gratification equal to that it was evident he experienced in seeing me drain off the bowl to the bottom, and suck the warm froth from my moustache."

This was the fashion of the celebrated Mass Hill, "the fine old Irish gentleman," who had a cow led into his guest's bed-room that they might have the milk in their silver tankards no less fresh than the potheen was powerful. Still, the object of life in Australia was not to drink, but to dig:—

"I remember one morning, after our mill was at work, seeing two children loitering about the engine-house, with bags on their backs. At first I thought it was curiosity, but observing that the elder made one or two efforts to engage my attention, I inquired 'what he wanted,' when, in a silent, cautious way, the wily mannikin asked leave to use a pestle and mortar that was kept in the canvas workshop for testing quartz samples. I gave the child permission, but instead of instantly availing himself of it, I remarked that he and his comrade waited until the dinner-hour, when the carpenter was sure to be absent; and even then they entered upon their little business with a degree of wary circumspection that made me femininely curious. So after a short lapse of time, making a slight circuit, I came noiselessly to the tent entrance, and found this pair of Lilliputian miners laboriously at work, pounding quartz pebbles in the mortar. My entry was a surprise; but when they peeped out and ascertained that none of the men were approaching, they became reassured, without, however, entering upon any explanation

or confession, until I put the mortar on edge towards the light and saw its glittering contents. The elder child then told me, with reluctant candour, that he and his mate, when at play the other day, found a 'little quartz reef with a lot of gold in it, and, without telling father or mother, they picked out the two little bagfuls, and came round to the mill by a back gully, for fear anybody should get upon the scent.' I could not help smiling at their astuteness while commending their prudence, and promised most faithfully to keep their secret, an obligation, however, from which they relieved me by keeping it themselves. According to my estimate the two parcels of stuff they had with them would not have weighed together much over twenty pounds, certainly not thirty pounds. It was very dark and disintegrated, with little nodes of iron slightly interspersed throughout, but linked together, almost like so many rude necklaces, by ragged straps of shaggy gold, which seemed as if it ran in a molten state through a layer of gravel, and caught the particles in its embrace as it cooled. Anxious to ascertain the result, I took the pestle, and pounded the remainder in a short time, and made them carry the produce up to my private tent, when, to my astonishment, I ascertained that it reached within a few pennyweights of thirteen pounds of pure gold, or—"Oh, ye gods and little fishes!"—within a fraction of the money value represented by 624l."

In one little cottage his entertainer, for mere amusement, built up a pyramid of gold cakes, and continually in the digging neighbourhoods he saw little Mount Ophirs under the guardianship of folks to whom a crown-piece might once have been most welcome. To illustrate, however, another of Mr. Kelly's various styles, we quote his familiar commemoration of Sir Charles Hotham's visit to a Melbourne citizen at the great Criterion Hotel:—

"Before Sir Charles started for the diggings, he and Lady Hotham were invited to a tradesman's ball at the Criterion. If he could have declined with propriety I dare say he would, at least in so far as his lady was concerned, for he had seen enough of the middling classes in and around Melbourne to discern that they had lately emerged from the lowest levels of the community; and with all the coarseness pertaining to their former habits and associations, they superadded the intolerable obtrusiveness of purse-proud arrogance. They entertained crude notions of American equality, and, in order to compensate themselves for the long arrears of early years, they were only too well disposed to outstrip not only 'the modesty of nature,' but all the decencies and amenities of conventional life. They were well aware that very many of what may be denominated the better orders came to the colony under stress of circumstances, to see and amend their fortunes, and they lost no opportunity of taunting them indirectly by insolent and ridiculous displays of their unbounded affluence. But, notwithstanding all these circumstances, the governor and his lady attended this antipodean type of 'high life below stairs,' where they found an assemblage of hard-brushed, shiny-haired operatives, publicans, corporations, and small shopkeepers, with their wives and daughters, girted in silk or satin, and moist with mock eau-de-Cologne and Macassar. Where was Leech, that he was not present to portray the tumultuous group that rushed up to welcome the viceregal party at its entrance, giving bold prominence in the foreground to the elated alderman and spouse, who carried off Sir Charles and Lady to the refreshment-counter, remarking, *en passant*, in the words of the young middy, 'It's — hot, me lady?' What followed I had from the lips of one in the group. Alderman, thumping the counter, 'Now thin, what'll yer Excellencies have—stiff or limber?' 'Take an old hand's advice,' interposed the aldermaness, giving a suggestive pluck to Lady Hotham's gown, 'an' try a brandy cocktail, it's mate, drink, washin' an' lodgin' all in one.' It was a trying moment for the rear-admiral, and the starch crackled in his neck-tie; but his lady, with the consummate tact of her sex, raised the dorsal elevator to her lips. The company was undiluted by



any, even the most trifling, admixture of the upper-crust class, and the position of the viceregal party was all the more irksome on that account, surrounded from start to finish with relays of the same sort, and under the continual constraint of reply to some absurd observations. Perhaps they were partially amused looking on at the grotesque gymnastics of their dance, which resembled nothing in the world that I can bring to mind so much as the awkward bobbing and jostling of empty bottles in a water-butt: polking with an Irish jig step, performing the schottische in the style of the Highland fling, and waltzing like so many Westmoreland wrestlers."

A good deal of similarly bad taste is shown in these volumes, and, although we have little doubt of their generally truthful character, the colonists of Victoria may claim to be less jestingly represented before the mother-country determines whether or not they might be admitted into good society. Whatever the verdict, they may be satisfied with themselves, and that is the main necessity of human life.

*Southern Lights and Shadows: being Brief Notes of Three Years' Experience of Social, Literary and Political Life in Australia.* By Frank Fowler. (Low & Co.)

"The latest" from the Antipodes is here served up, full of hot genuine life and motion. We have turned over hundreds of books upon Australia, which, as far as climate and colour went, might have been compiled in a crypt. If the author really saw the country, he did his best to make it invisible by means of his book. Mr. Fowler, on the other hand, has not only seen, but makes his readers feel as if they had seen Australia. He places the country in the best point of view; tickles, to borrow from Jerrold, Antipodean caste and men with a literary straw, and makes both laugh with a harvest of frolic and anecdote. Broad bold colours from the smoking streets and *cafés*—dashing tumultuous lights from the sea—wild shadows from the tent and the bush—troops of electioneering figures—notes of the press, and the bar, and the parliament—the spray, and froth, and foam of Australian life—Mr. Fowler dexterously catches and pours along his canvas.

Stay! there is the blue water laughing away for miles above and about that long line of sylvan, green, orange-lined bank, and those flecks of clean stone-white, and the flock of sails with the little wood of masts, and here and there a glimmering spire, which imply Trans-Pacific Sydney. The team of sleepy bullocks, the bales of wool, the smart crack of the stockman's whip, and the rough-bearded driver himself, with the short black cutty in his mouth, we may note upon landing. Everybody smokes in Sydney, men and boys. "Clergymen," says Mr. Fowler, "get up their sermons over the pipe; members of parliament walk the verandah of the Sydney house of legislation with the black bowl gleaming between their teeth." The tobacco is carried about, usefully, though not emblematically, "like a card-case." Natives and immigrants are not, in fact, alarmed about each other's respectability; yet Sydney is a well-to-do place, and has a well-to-do air. The society, if not equal to our genuine English society, is still good in its way. There are people in Sydney who keep their carriages, and dress properly; there are even fashionable shops, frequented by belles and bucks; there are cabmen who are civil, and who jocularly chink their own, and do not peruse the fare's money. In fact, though Sydney is not England, people are as happy and happy-looking there, as if each one had a private "diggings" in his own garden. Melbourne, however, Mr. Fowler prefers. In that city there is nothing

which can even be mistaken for gentility. It is a lively, business place, inhabited by lively, business-like people. No "old-handism" wages war against "new-chumism," as in New South Wales. The streets are handsome, and noisy, and glittering as any in London. All the old familiar cries are to be heard, from "hot potatoes" to "iced ginger-beer." There are plenty of cars in the streets—*restaurants* where luncheons are to be had for a shilling, and "trains come shrieking in from Geelong every ten or twelve minutes." Another cry and phase of life Mr. Fowler may describe:—

"At each populous point of the city, rival newsboys make both day and night hideous with their constant and competitive yellings of 'Melbourne Argis,' 'Melbourne Herald,' 'Melbourne Age,' 'Melbourne Evening Mail,' 'Melbourne Punch,' 'Melbourne Note Book,' 'Melbourne Examiner,' 'Melbourne Leader,' and Melbourne every thing else which could possibly be twisted into the name of a newspaper. While I was at Melbourne, the newsboys attached to the 'Evening Mail' struck work; and it was amusing to see and hear them parading the streets, shouting out the name of the paper, coupled with the damaging intimation that it was permanently doubled in price. The Victoria newsboys are of the approved stamp of their class—smart, chaffy, and free of the trammels of orthography and pronunciation. They call the 'Argus,' the 'August,' the 'Orgies,' the 'Hardjest,' and every thing else but its proper and heathen name. The Melbourne Press is a great fact, as we say. 'In five years,' remarked the proprietor of one of the daily papers to me 'a quarter of a million of money has been sunk in this colony on our various public journals.' And very creditable specimens of newspaper literature some of these journals are. The 'Evening Mail' is as large as the 'Sun,' is one half the price, and, considering the dearth of topics with which the colonial journalist has to deal, as well written as any evening paper in the world. The writers on the 'Argus' are picked men, who have figured in the journalistic ranks of England; the 'Herald' is conducted by one of the most practical newspaper managers with whom I ever came in contact; the Melbourne 'Punch' is fit to show itself at its namesake's in Fleet-street without feeling ashamed of its title; while the 'Examiner,' 'Leader,' and 'Note Book,' are worthy of relative comparison with the best hebdomadals of the old world. Here is a wide field for the literary labourer at a loss for occupation at home; for that large class of educated men in England who are crying out in the words of Peterborough to the minister, 'We must have work found us, either in the Old World or in the New!' One gentleman I conversed with in Melbourne, told me, as he sat basting a snipe before the fire of his bachelor snugger, he was making 35*l.* a week by writing for the press. In New South Wales I earned myself 1,000*l.* a year as journalist and bookseller's hack; but such a rate of payment is rare in Sydney, while, at Melbourne, if not usual, it is, at all events, far from uncommon."

The great daily paper of Sydney is the *Morning Herald*, a Liberal-Conservative paper, with its five or six sides of advertisements, a circulation of seven or eight thousand, and an income of 10,000*l.* a year. There is a *Weekly Dispatch* in Sydney, an *Era*, and *Bell's Life*, which records births, marriages, and deaths under the headings "Hatched, Matched, and Despatched." Melbourne, however, leads the Press, with its sixty papers,—three daily, one evening, six or seven weekly, and a *Quarterly Federal Review*,—towards which Mr. Duffy "invites the aid of the best intellects." What literary tastes the Australians have will appear from a peep into a library at Port Jackson. Our readers may imagine the pretty little one-storied cottage, with its trellis of vine, the palm-trees and bananas on the lawn, and look in at the inmates:—

"There are about a dozen ladies and gentlemen gathered round a table in a well-stocked library,

on the walls of which are a few paintings by good English masters, a bronze by Woolner, and a new print or two. The table is covered with recent productions in English literature, the most attractive books when I left being 'Aurora Leigh,' George Macdonald's and Coventry Patmore's Poems, 'Friends of Bohemia,' and Livingstone's 'Africa.' All the English magazines are on the table, from the profound 'Quarterly' to the readable 'Dublin University.' The gentleman at the head of the group is reading 'Aurora Leigh' aloud, pausing occasionally to set his guests a good example by taking a glass of that delicious beverage on the centre of the table. Book the first of the epic being ended, the guests adjourn to the cool verandah without, where the gentlemen smoke, the ladies sing, or both join in a quadrille on the lawn. This is no fancy sketch. I have seen it, just pleasantly varied, scores of times at various houses. At the particular cottage I have described, Shakespearean readings with amateur concerts and oratorios compete with the attractions of the last new book or late magazine. The club-houses of the colony, too, have, for the wealthy, the usual club-house attractions of libraries, billiard-rooms, and good cooks."

While upon the subject of Sydney, we may give a capital story, and full-length sketch of the Bishop:—

"He stands six feet two in his stockings, and sits his cob better than any other man in Sydney. .... Here is a story rumouring round his lordship. He was riding out one evening in the neighbourhood of Botany when he saw a low-looking fellow sitting on a horse-trough outside a public-house, and swearing most colonialy at a potman who had brought him something in a jug. Now this low-looking fellow sitting swearing on the horse-trough was none other than a very rich member of council—one of those illiterate affluent vulgarians so often met with in a new country: men as earthy, as rough, and as rich as nuggets. The Bishop, startled by the violent language, pulled up, like a good diocesan, and said, 'My dear man, you shouldn't swear like that. Here is a tract, Go home and read it.'—'Taste this bad "bishop," old chap,' answered the sinner, handing him some muddled spiced claret, 'and tell me if you wouldn't swear. Here, try it, the — stuff isn't fit for a hog.'—'No, thank you,' said his lordship, smiling, and rode on. 'Do you know who that tall slab is?' asked the swearer of the potman, who was grinning behind the trough.—'Know him? I should think I did: he's the Bishop of Sydney!' Run after him, my boy; tell him I'm sorry for swearing, and that if he'll come back I'll stand a bottle of port. .... Do you know who that rough-looking fellow is, sitting on that horse-trough?' said the Bishop to a gentleman riding by.—'He, my lord? Why that's Mr. F——d, the rich member of council. He gave 200*l.* last week towards the new Cathedral.'"

The *gamin*, or "gum-sucker or cornstalk" of Sydney is a mature genius of twelve or thirteen, — olive-complexioned, pale-faced, "fond of Cavendish, cricket, and chuckpenny." Policemen he calls Israelites, because they came out with the "Exodus." The apex of a gum-sucker's ambition is the step of an omnibus. Here is an "old hand":—

"I was riding alone in a 'bus, and was much annoyed at the conductor, who was constantly opening and slamming the door. 'What are you about, my boy?' I at length said. 'Why can't you leave the door alone?'—'Oh! you're a new-chum,' was the contemptuous answer. 'Well; but what has that to do with the matter? You are not paid to annoy new-chums, are you?'—'Of course not; but don't you see every time I bang the door, the horses think some one has got out, and—my oath!—that's the only way I can make 'em put on the steam. You see, he quietly added, summing me up as a Londoner with a look, 'these here horses is Cockneys, and must be dealt with as sich.'"

The Australian servant-gal is even more "free and independent" than in the old country. For instance:—

"She demands 35*l.* a year, two holidays a week, and any number of followers. One night I was awakened from sleep with a violent fit of coughing, and almost frightened out of my life by a strong smell of fire pervading the room. I leapt out of bed, opened the door, and, hearing a noise overhead, called up to the servant to know if she had set fire to any thing. 'La! sir, no,' she answered, with all the *naïveté* in the world; 'it's only a friend of mine, who has looked in after supper, smoking his pipe.' A second girl left us the same day our child was born. She wasn't used to live in a house with a *regiment* of children. Another, after going to-bed one night, as usual, at three o'clock in the morning, tapped at our chamber-door, affectionately bade us farewell, darted from the house, carrying an umbrella with her, and was never seen by us afterwards. Three or four days subsequent to her flight, however, we received the umbrella and the following letter:—'Miss Maryann presents Her dutiful respect, and she trusts and Prays U will not b Ankhouser on her account. I am goin 2 b married on Friday nex.'"

Servants' agency-offices have their peculiarities:—

"Towards the end of last year crinoline had reached its fullest breadth in Sydney, and I was much amused one day, to see a notification pasted on the door-post of the little office of one of these labour agents worded as follows: '*Ladies* coming to this establishment to be hired, will greatly oblige Mr. S—— by sitting as near together as possible, as for the last day or two many *persons* desiring to engage domestics have found it impossible to gain admittance.'"

Mr. Fowler's book is the liveliest and cheapest little book we have seen:—a book now quite in season.

*Speeches of the Managers and Counsel in the Trial of Warren Hastings.* Edited by E. A. Bond. Published by Authority. Vol. I. (Longman & Co.)

THIS is the first volume of an important publication, containing many features of interest. It purports to give accurate reports of the speeches made on the celebrated impeachment of Warren Hastings. The scheme of the work embraces the speeches of the managers for the Commons in opening the articles against Hastings, the answers of the counsel for his defence, and the replies of the managers.

Of so celebrated a trial it is right that the public should have the most accurate account; and, on examining these Speeches, we only wonder how Hastings was ever able to stand against them. This first volume contains the four great opening speeches of Burke in February, 1788, and single addresses from Fox, Grey, Anstruther, Pelham, and Adam, along with the four orations delivered by Sheridan in the month of June in the same year. All these speeches are printed from the original notes taken *verbatim*, and even the errors, and slips of grammar, and want of connexion incidental to oral delivery, are carefully preserved in these transcripts. A short-hand writer, from the office of Mr. Gurney, was commissioned at the trial to take the exact notes of the proceedings; a nearly complete set of them is preserved at Lincoln's Inn. The late Mr. Adolphus had used it for his '*History of the Reign of George the Fourth*.' Mr. Burke revised his own speech for publication; and by comparison between Burke's own publication and the notes of the reporter, it is plain that after speaking it Burke actually remodelled his speech to a great extent. The Editor observes that in the revised form there is more condensation of language, but in the oration, as actually spoken, there is more energy of expression.

It is certainly much to be regretted, that up to the present time no notes worthy of credit

have been discovered of the famous oration delivered by Sheridan on the 7th of February, 1787, known as "The Begum Speech"—an address which produced effects in the audience without parallel. The Editor of this volume has not given any notice of it, though it undoubtedly at a critical moment turned the trial in favour of an impeachment. He alludes to it cursorily; and we suppose that we must take it for granted that nothing more definite can be known about it than what is already before the public. Sheridan was offered a thousand pounds for a copy of it corrected by himself, but he declined to give it. The speeches of Sheridan in this volume redound to his credit as an orator. They are great jury speeches, and aim at what politicians call "the documentary method"; remarkable ingenuity is shown by him in dovetailing various portions of letters and minutes so as to form a connected whole. That Sheridan took vast pains in getting up the matter of his addresses against Hastings, and in making himself master of the whole case, is evident. The oration by Adam was apt in conception and massive, but it scarcely (except in two or three places) rose to a level with the mighty occasion.

The address of Fox (as given in this volume) is one of the best preserved of that orator's speeches. It has all the merits of his style, strong logic, clear and sustained arrangement, and powerful appeals to the understanding. Its formation is deficient, and we believe that in point of fact his physical exhaustion did not allow him to swell out the final burst of an appeal.

There are many points connected with the report of these speeches requiring more illustration than is given to them here, but we may advert to them when the ensuing volumes are before us. We must say that parliamentary reporting has greatly improved since these addresses were delivered, and we observe a number of blemishes left by the reporters of the managers, which would in vain be sought for in the stenograph productions of the modern "Gallery."

The Introduction by Mr. Bond (Assistant-Keeper of Manuscripts in the British Museum) is clear and succinct, and gives a good account of the antecedent causes which brought about the impeachment. He has not made sufficient allowance for the *animus* of Philip Francis, for there might have been no impeachment at all but for the cool malignity with which Francis toiled; and the circumstance that Francis was the intimate friend of Burke had great influence on the origin of the trial.

The present publication was undertaken by the authority of the late Government, at the suggestion of the late Chancellor of the Exchequer, Sir Cornwall Lewis. Its historic and political value is considerable, and it deserves a place in every political library, though mere general readers will not, of course, be interested in it. In the last century Government reporters were constantly employed, and there are other interesting cases in which the notes of the short-hand writers might be republished with interest. The short-hand writers' reports of the famous invectives delivered by Flood and Grattan against each other were in Dublin Castle some years ago, and were consulted for historical purposes, and great difference was found between the published reports of what those writers actually said, and what was afterwards printed. The steps taken by the late Government in ordering this publication was a commendable one in the interest of literature and history, and deserves cordial acknowledgment.

*The Philological Essays of the late Rev. Richard Garnett, of the British Museum.* Edited by his Son. (Williams & Norgate.)

WE are glad to see these Essays brought together in one volume. They are more valuable in a collected than they were in a separate form, from the light they throw on each other,—and they comprise nearly all that remains to us of the labours of a scholar whose information was remarkably extensive and remarkably accurate, whose views were always ingenious, and whose opinions, even when they do not command acquiescence, must always be regarded with respect.

From the interesting and well-written Memoir by his son, which is prefixed to the volume, we learn that the Rev. Richard Garnett was born in 1789, at Otley, in Yorkshire, where his father was a paper-manufacturer, and that he was originally intended for trade. A strong love of literature led him to relinquish his prospects in this direction on the verge of manhood, in order to study for the Church, and his ardour in the pursuit was so great that he is recorded to have mastered the whole *Iliad* in a month. "I finished it," he remarked to one of his brothers, "but it nearly finished me." Another brother forsook the paper-mill for the printing-office, and is now the editor and proprietor of the *Manchester Guardian*, one of the most widely circulated and most influential of our provincial journals. Southey, in a letter to Rickman of the date of 1826, spoke of the clergyman as—"Mr. Garnett, who is a curate at Blackburn, and a very remarkable person. He did not begin to learn Greek till he was twenty, and he is now, I believe, acquainted with all the European languages of Latin or Teutonic origin, and with sundry Oriental ones. I do not know any man who has read so much which you would not expect him to have read." To this it may be added, on the testimony of the Memoir, that "notwithstanding the amount of his philological attainments, Mr. Garnett was anything but a mere linguist. It would have been difficult to find anything with which he was not more or less conversant, from Sanscrit and mathematics to chess and the manufacture of artificial flies (he was an enthusiastic angler)." These varied acquirements, however, were united in Mr. Garnett to a retiring and reserved disposition, which prevented many, even of those who came into daily contact with him, from suspecting that he possessed them. For some years he remained in the country, buried in the curacy of Blackburn and the incumbency of a village near it, till the unexpected death of a beloved wife and an only child drove him to seek relief in change of scene and literary occupation. He became a priest-vicar of Lichfield Cathedral, and a contributor to the '*Encyclopædia Metropolitana*' and the '*Quarterly Review*,' an article in which from his pen, on the subject of English Dictionaries, attracted considerable notice in 1835. Three years after he was appointed, chiefly, we believe, by the influence of the Bishop of Lichfield, to the Assistant-Keepership of the department of Printed Books at the British Museum. Transplanted to the metropolis at the age of nearly fifty, he did not take a part in the great alterations which were then changing the character of the Museum Library and its Catalogue,—but "the remaining twelve years of his life," to use the words of his son, "glided by in calm, uneventful happiness, occupied in the discharge of his official duties, the persevering prosecution of philological researches, and the education of his children" (by a second marriage), "to which no man could have been more devoted." After a time his health, which was never apparently



very strong, began visibly to fail, and the respect of his colleagues was called forth in no ordinary degree by the serene fortitude, striking indeed in connexion with the gentleness of his character, with which he met the undoubted, though protracted, approach of death. He expired on the 27th of September, 1850.

The materials of the present volume are drawn entirely from the pages of the *Quarterly Review* and the *Transactions* of the Philological Society, with the exception of a few brief but valuable notes by the editor and some philological friends. None of the subjects treated of are of an insignificant character. The Dialects of the English Language, the structure and history of the Celtic Languages spoken in the British Islands, the origin and import of the Genitive Case, and the nature and analysis of the Verb, are four of the subjects which receive the most attention. The very wide range of Mr. Garnett's learning is shown to full advantage in his essay on the Verb, in which his arguments and illustrations are drawn not only from the languages usually studied by English philologists, but from the Coptic, the Basque, the Hungarian, the Welsh, the Irish, the Georgian, the Abchassian, and different American and Polynesian languages; with the structure of all of which he evinces a degree of familiarity that could only have been acquired by attentive study of their grammar. The learning is in this case applied to the support of a proposition with which we find it impossible to agree,—the proposition that all verbs are originally derived from nouns,—but there can be no question that this theory, tenable or untenable, is defended with singular ingenuity by its author. In many other cases the same ingenuity is shown in the illustration of propositions which it places beyond dispute. As a short specimen of the author's manner, let us take an extract from the essay on the Relative Import of Language:—

"The following may serve as a familiar example of the same thing receiving different names from its different attributes. In Icelandic *lyckill*, a key, is derived naturally enough from *lyckia*, to shut or lock, and the German *schlüssel* (from *schliessen*), the Greek *κλεις*, with many other terms in various languages, follow the same analogy. But a key may be employed to open as well as to shut, and, therefore, it is with equal propriety in Welsh called *agorad*, from *agori*, to open. In other languages it is designated by terms implying crookedness, from its usual form,—and it might be equally denominated from the idea of access, security, confinement, prohibition, or any other notion connected, directly or indirectly, with a key or its Office.—Again the word *lee*, as applied to the side of a ship, is referred by etymologists—and it is believed rightly—to the Anglo-Saxon *leo*, shelter, as being covered or protected from the direct action of the wind. Dr. Jamieson excepts to this derivation, on the ground that it is not applicable to *lee-shore*. A little consideration would have shown him that there is no real ground for the objection. When a ship ascends the Thames with a cross north-wind, the Essex side is the weather-shore, and the Kentish the lee-shore, not because they are respectively exposed to, and sheltered from, the wind, for the reverse is the case; but with relation to the weather-side and the lee-side of the ship that is passing."

The whole collection of papers will interest philologists, and some of them the less patient general reader.

*Life in Tuscany.* By Mabel Sharman Crawford. With illustrations. (Smith, Elder & Co.)

To all familiar with Signor Gallenga's 'Country Life in Piedmont,' Miss Crawford's book may

give some pleasure, as taking them, though only a few steps, along another of those by-ways which every observer of foreign character and nationality delights to explore. The subject of all such works makes them welcome. Whether it come from the pilgrim who goes up, or down, into those silent, ancient sepulchres, full of thought and beauty and patience in Art, hidden (it might have been fancied) from fame and admiration for ever,—whether from another who explores the depopulated places of the *Maremma*, in which the visitor of towns, whilom rich and flourishing, now finds it hard to purvey a meal or to cut his way through the *marruca* towards the ruin or gateway which he wishes to examine,—every "by-way book," honestly executed, is more or less fascinating.—It is more or less a guide for future pilgrims to go,—more or less material for future historians to come.—Estimated from this point of view, Miss Crawford, though neither very keen-sighted, nor very vigorous, and a little prosy, is worth listening to as pioneer and considering as witness.—A new book on Italy may be written; but the best writer thereof will be none the worse for having read what she has to offer in the way of testimony.

The shows of Tuscany have been long well known. The treasures of Florence,—the picturesque beauty of the baths of Lucca,—the strange, gorgeous architecture of deserted, silent Pisa (not forgetting those terrible, not-silent beggars, from whom the visitor to the *Campo Santo* has to escape at full trot),—the sanctuaries of Vallombrosa, Laverna, and of the Tuscan Camaldoli, have been described again and again. Miss Crawford indicates two less known Tuscan haunts. One of these is the baths of Monte Catini, not mentioned in "Murray,"—another is Viareggio, a sea-side watering-place, dismissed by the Handbook potentate in a line.—Though "indication" means with her diluted expatiation, we are still grateful for the notifications afforded.—They may serve—as a hasty word or two in this journal concerning Arachon, near Bordeaux, seem to have done—to tempt those in want of a retreat.—Then, the peasant's life in Tuscany has perhaps not been so well photographed before.—

"To see the actual state of things with the Tuscan peasant, let us visit him in his home, selecting a fine day in early summer for this purpose. Quitting the high road, we take a narrow pathway winding through the fields in the direction of a substantial-looking two-storied house, whose red-tiled roof is seen rising above an intervening screen of foliage. Every yard of our progress, as we advance, is marked by features that cannot fail to be admired. On either hand are luxuriant crops of grain alternating with strips of lupin, vetches, peas, and beans, intersected by rows of vines, whose long branches, hanging in rich festoons as they trail from tree to tree, close in the view in every direction; not a rood of ground we traverse but bears the mark of neatness, care, and industry. No weeds, no crooked fences, no yawning ditches are visible—all waste of space, all waste of soil by useless vegetation, seem scrupulously avoided. Until we reach the immediate precincts of the dwelling, the rich picture is not marred by one unpleasant feature; but once there—arrived at our destination, the whole character of the scene undergoes a complete metamorphosis. The evidences of neatness, care, and abundance disappear, giving place to signs as unmistakable of dirt, slovenliness, and poverty. The dwelling, which viewed from afar had an air of comfort and respectability, appears on close inspection a cheerless and utterly comfortless habitation: discoloured walls, wood-work from which almost every trace of paint has vanished, windows without sashes or glass—mere large square apertures in fact, crossed at regular intervals by iron bars—present themselves to notice; and the vacant space before the entrance door is littered over with rubbish. Inside, a still

more dreary sight awaits us: stepping across the threshold we enter a good sized apartment, which serves at the same time as kitchen and sitting-room for the inhabitants of the dwelling. The light that enters freely through the large unglazed casement reveals walls begrimed with smoke and dirt, and blackened rafters. A bench here, a table there, a stool and two or three decrepit looking rush-bottomed chairs, with a few pots and pans, compose the whole amount of furniture visible. Ascending by a steep ladder with a hand-rail, serving as staircase, we gain the second story, and find the characteristic features of the scene below repeated in the foul, comfortless, and almost furnitureless, rooms, which are used as sleeping apartments by the members of the household. Harmonising well with the aspect of the interior is the appearance of the mistress of the dwelling; a dirty slattern, without shoes, or stockings, clad in a coarse gingham dress, become from the effects of dirt and age of a kind of nondescript colour; her face, arms, and neck are, through exposure to the sun, tanned to a dark brown hue, and a quantity of black, tangled, dishevelled hair peers forth from beneath a red cotton handkerchief covering the back part of the head, and tied beneath the chin. The children, clustering around in scanty, tattered garments, with shocks of uncombed hair, and faces guiltless of any but a most remote acquaintance with soap and water, correspond in air and aspect with the maternal model. From a scene so little accordant with our expectations we turn away with a sensation of mingled wonder and sadness; and, retracing our steps, marvel at the strange discrepancy that exists between the peasant's neat, trim, luxuriant fields and his dirty, slovenly, poverty-stricken habitation. \* \* \* Even in the immediate neighbourhood of Florence, I did not enter one peasant's dwelling, however outwardly imposing in appearance, that was not characterized within by an air of discomfort and poverty. One house, which gave me shelter for half an hour from a shower of rain, I particularly remember, as affording a striking instance of the deceptiveness of outward appearances. Almost deterred from entering by its size and aspect of gentility, I hesitated, fearing to intrude, until the sight of one of its inmates at the door convinced me that the dwellers beneath its roof belonged to the peasant class. As to size, many a gentleman in Great Britain with two or three hundred a year lives in a less capacious house; but as to comfort, it could not be placed upon a par with the poorest labourer's cottage I ever saw in England. In the numerous bedrooms through which I was conducted at my request, a low trundle bed, covered with a coarse, dark-coloured, dirty quilt, constituted the only article of furniture visible. One room contained a heap of grain, another was devoted to the silk-worms' use, and adjoining the kitchen (the family sitting-room) was an apartment occupied by cows and calves. Dirt reigned supreme everywhere; ceilings, walls, floors, dresses, faces—all had a dingy, begrimed, and sordid look."

The above is "South all over":—sluttish, slipshod,—trusting in the saints and the climate,—and making a picture of domestic misery which our dalesmen of the North, who are never properly warm, but who come home to scoured floors and to stout fires,—who wash their skins, who dress their children in clean linen (under rags, if so it must be) ere they go to church, might well turn away from the picture in a shivering fit of compassion.—What person, having eye, heart, or memory, can fail to be enchained, enchanted, entranced by Italy?—but who that knows her highways and by-ways can fail to see that with Italy the idea of self-regeneration does not as yet imply that of daily sacrifice or of slow amelioration?—Who will not, with us, desire earnestly that together with great emotions minor considerations might be allowed to take their subordinate part?—The story of Italian life—whether it be high or low—whether it be described by Signor Gallenga, the known patriot, or by Miss Crawford, a lady-tourist, coming after other ladies—returns

to the same thing: a tale needing earnest and unpretending reconsideration.

*Mexico. Landscapes and Popular Sketches by C. Sartorius.* Edited by Dr. Gaspey. With Steel Engravings from Original Sketches by Moritz Rugendas. (Trübner & Co.)

Herr Sartorius, a member of the Geographical Societies of Darmstadt and Frankfurt, has in this work expanded a series of lectures, and has succeeded in writing a pictorial book which will become a fit colleague and auxiliary to Humboldt's 'Political Essay on New Spain.' Fifty years of progress and change have rendered even Humboldt a little obsolete, and we welcome these views of the country and sketches from the life, which are vividly coloured by an old and experienced traveller who has lived much among the Mexicans, and who, avoiding statistics, diaries, and bills of fare, throws his descriptions into groups, with suitable light, shade, and contrast. The result is fragmentary, but amusing and instructive.

Leaving the shore of Vera Cruz, where the sandpipers are wading for fish and the pelicans are filling their larders, the traveller ascends the River Antigua, and the wonders of the coast-region lie before him. The stream is walled with fig and mamme trees, whose shadows blacken the water. On the horizontal boughs perch white herons and red spoonbills, which watch their images in the tide below. Old alligators, dry and rough as tree-trunks, sun themselves on the banks. Further from the water are groves of bamboos, forty feet high, waving their tops like ostrich plumes in the scented wind. In every standing pool at their feet are water-lilies and blue flowers, while in the spongy soil round them grow great arching bananas and wild plantains. Where the ground is not matted with trumpet-flowers and huge thorny chains of cacti there are thorny bombac-trees, india-rubber trees, or poisonous plants that toss about the road, and load the hand or face that touches them with poisonous hairs. Further on are palm forests, and the underwood is a jungle of blossoms, pendent, vagrant, or chaining tree to tree. As for life, the air is dark with butterflies almost as large as humming-birds, and with flocks of large golden-beaked toucans seeking for berries. Below, half-wild herds root and bellow, apes chatter, or tapirs and jaguars roar, while half drowning these rise the clamorous parrots and the great noisy world of cicade, crickets and grasshoppers. A few leagues further and forests cease. The forest retreats to the valleys, the ground begins to swell and roll, and the hills are covered with brushwood and tall grass.

Then come the savannahs, which slope upward from the sea, and are covered with fragments of basalt. These are dreary wildernesses, overgrown with small forests of low, thorny mimosa, sago-trees, and tall pillar-shaped cacti, among which the wild turkey feeds or the Ranchero has his lonely farm, built amid the ruined palaces and artificial terraces of the extinct Toltec race. Beyond the savannah woods come the evergreen forests, and we rise to the more temperate region—the region of health. The pines we reach next, and last of all the mosses, lichens, and the snow-thistle, which timidly approaches the frontier of eternal ice and death.

With the plateaus commences entirely new scenery, so prodigal is Nature here of her wondrous changes—so quick comes slide after slide through her Mexican magic-lantern. From the tree-ferns of Jalapa in the same evening the traveller descends to the plain of Perote, to

broad tracts of wheat and maize hedged in by the nectar-producing agave. A Mexican traveller is of course expected to tell his volcanic experiences, and Herr Sartorius empties a full budget. At the foot of the mountains the villages are often visited with ominous rains of black volcanic dust, and at night the peaks are heard growling to each other. Popocatepetl (the smoking mountain), that Cortes' men ascended to draw sulphur from its crater, still sends up smoke signals to "the White Woman" in the same range. For the last twenty years shocks have been felt at certain intervals on a certain narrow volcanic line, reaching from the South Sea to the Atlantic. We subjoin the author's report of what he saw, which is specially interesting:—

"Of the many earthquakes I have experienced there, one in particular is impressed on my recollection, which I observed between the volcanoes of Toluca and Popocatepetl. It was on a hot summer's afternoon; I was sitting with my friend St. . . before a miner's hut, on a hill affording an uninterrupted view of the plain towards Toluca. The air was sultry, and the calm atmosphere filled with a greyish violet vapour. Suddenly a low rumbling, like thunder, was heard, proceeding, as it were, from the depths of Toluca, which seemed to approach with an undulating motion. We started up, and gazed anxiously in the direction of the phenomenon. The trees in the plain and on the mountains rocked as though on the point of being uprooted; our horses, which were tied up at a short distance from us, snorted and reared; the ground trembled, the beams of the house creaked, and the shingles of the roofs rattled as in a mill-work. The people rushed out of their dwellings, fell on their knees, and sang: 'Santo Dios, santo fuerte, santo inmortal, libra nos Senor de todo mal.' All this was the appearance of a few moments. The subterranean thunder had subsided eastwards, before we well knew what had happened. The agitated appearance of the people, and the trembling of the horses alone assured us that the mighty spirit of earth had shaken the foundations of his abode. Never shall I forget the impression made on me by an earthquake in the profound depths of a mine. The awful roll of the thunder seemed to issue from the rocks on every side, the solid mountain reeled, stones fell here and there, and amidst all was heard the hymn of the miners resounding from the pits and galleries. The shock lasted about 10 seconds, and after a slight pause, was repeated; but was of shorter duration. In both cases no misfortune happened. Mexico, however, does not always escape with such impunity; for only a year or two ago several buildings were destroyed in the capital, and many injured. The shock was very severely felt on the whole volcanic line, and moreover almost at the same instant from one sea to the other."

There is something specially startling in the approach of the earthquake and the sudden prayers of the miners. The barrancas, or earth chasms, are another special feature of South American scenery. They are not mere ditches that a fox-hunter could clear, but awful gaps on the edge of yawning precipices. Yet they have been frequently leaped over by daring men during the War of Independence, when Despair gave the horsemen spurs. The salmon bridge on the Antrim coast is fully as perilous as these Mexican rope-walks; but then what in Mexico appears curious in Ireland is uninteresting.

The author is very careful and exact in his descriptions of the different races of Mexico, defining skilfully the Spanish Creole, Mestizo, and Indian: the Indian in his cotton drawers, woollen frock, and straw hat,—the Mexican horseman in his silver-buttoned jacket, deer-skin trousers, and parti-coloured sarape. We cannot resist quoting the author's sketch of the groups in a Mexican market-place:—

"The male and female Indian squat on the ground near their fruit and vegetables, which are

placed in layers on a mat, and cry their wares most discordantly. 'Atole' and 'tortillas' (boiled maize and maize-bread) are offered by the Indian women, who fail not with their soft voices to announce their merits. Round them are assembled the muleteer, clad wholly in leather, the soldier from the neighbouring barracks, and the labourer, all of the mestizo class, to take their breakfast. Here roasted wild ducks are lauded, there a ragout of pork with Spanish pepper, whilst the Indian praises his pulque, or we are invited to drink lemonade, chis-water, and other refreshments in coloured glasses, at a table prettily ornamented with flowers. Here we find the sunburnt ranchero, the peasant and herdsman with his wife and daughter, or perhaps his sweetheart; he, spurred, a whip in his hand, and the showy 'sarape' picturesquely flung over his shoulder like the toga, she, with a broad-brimmed felt-hat, or with a blue handkerchief round her head to keep off the sun. A brown barefooted fellow has a tray before him, on which are little wax figures representing popular subjects, whilst another offers lottery tickets for sale, and promises luck for the drawing which is to take place in the evening; a third recommends a political pamphlet as the newest and most important thing of the kind. In all the public places of the Mexican towns, we always meet with the 'leperos' or lazaroni. They are found at every corner with a rope and porter's knot, offering their services as porters; they officiate also as day-labourers, scavengers, hawkers, their number is increased by peripatetic cobblers, cock-fighters, conjurors, and above all by the honourable guild of cheats, swindlers, and pickpockets."

On Mexican cock-fighting, love-making, riding, and stabbing, this German traveller is full of details, into which we have not room to venture, though we may mention that he gives the Creole population credit for more good qualities than prejudiced Americans generally allow them. Old customs are fast disappearing in Mexico. The sparkling bolero has hidden itself in taverns; the majority of persons no longer prostrate themselves at the Ave Maria bell, recruits for religious processions and mumblings are no longer abundant, though the old mystery-plays are still acted at Easter with great *éclat*, while a monk stretches forward from an adjoining pulpit and comments on the dumb show. Fine Arts languish under the hot sun, and even the perpetual guitar-playing is learnt by ear. After all we have heard of the Mexican army, half robber, half coward, we are glad to hear an accomplished traveller of experience speak well of it. He thinks that many of its faults arise from blundering official dictation, making the Mexicans, who are the best riders in the world, by stiff dress and other fetters, as awkward as the dullest clowns of our country yeomanry.

The Mexican *lepero* is perhaps the model scoundrel of the world. He sleeps in the church-porch, by day drags about a blind man, whom he pays for helping him to beg, picks up cigar stumps, sells old clothes, acts as spy to robbers, or if he is respectable turns water-carrier, porter, or messenger. The author thus describes his belongings:—

"The leperos are the proletarians in the strictest sense of the word. Epicureans on principle, they avoid the annoyance of work as much as possible, and seek for enjoyment wherever it may be obtained. The possession of house and farm produces cares; and it is inconvenient to lock up boxes and chests; therefore they decline troubling themselves about it. The whole individual, with all that he has about him, is not worth a groat, and yet he is in the best humour in the world, and ready to sing or dance. When evening comes, he rarely knows where to lay his head at night, nor how to fill his empty stomach in the morning. A shirt is an article of luxury, but agreeable as a reserve, in order to be able to pawn it, or to stake it, according to circumstances. If he is in luck he buys one, and a pair of trousers of *manta* (cheap cotton-stuff). His



chief possession is the 'frazada,' a coarse striped cloth, protecting him against stabs or blows, his bed and counterpane for the night, his state-dress for church and market. This, his 'toga virilis' the lepero throws over his shoulder with more pathos, he produces a greater effect with it than formerly Cicero and Pompey, and should he eventually fall by the knife of an irritated foe, he does so with as much dignity as the great Cesar on the ides of March. Sympathizing friends then wrap him in his royal robe, passing a cord round him like a bale of goods, and thus he wanders to the grave, simply as he lived. The lepero wears no shoes, first, because he has none, secondly because they cramp his motions, especially when he sees fit to run away. An old straw hat shelters him from the sun, a plaited carrying-girth and a rope protect him from the police, as they clearly show him to be a porter. A rosary with a cross or a scapulary, worn on his bare chest, proves him to be a good Christian, and besides he attends mass, unless prevented by important business. Those who speculate on the contents of strange pockets never fail to appear at the great religious festivals, and are said to do a good stroke of business there. They are distinguished by their excessive piety and mortification, but nothing escapes their lynx-eyes, although they seem to be exclusively occupied with the prayer-book in their hands. But the arm is false, the hand holding the prayer-book is made of wax so as to defy detection, whilst beneath the cloak they operate freely with both hands, like the most practised juggler.

If you offer a lepero who wants to borrow money a beggarly sum like two rials, he takes it, laps himself in his cloak, and says insolently—"I am not accustomed to take alms, but will give it to the first beggar." All disputes are settled by the knife; they fight with cloaks wrapped round their arms. Two or three cutting blows,—a grapple,—and one, folding himself gravely in his cloak, falls, cries "Jesus, save me!" and dies. The murderer, or successful duellist, coolly wipes his knife, says "I didn't want to quarrel; I wanted to be quiet, but he abused my mother." Every one then runs off, except the mistress of the dead man. The police come, tie up the lepero in his cloak, and ram him into a hole in the earth. Christmas Eve is a great time for the lepero. Then, the public squares are lit with flaring pine-torches, and the mob defiles between rows of booths covered with flowers. At Easter-time they burn immense dummy statues of Judas, first hanging them up with cats inside them on ropes across the streets. At the tenth hour the bells burst out in a fragment and startling way,—lights are put to all the Judases simultaneously,—the children shout, the cats scream, and the Judases go off in batteries of splitting crackers and a fiery cataract of squibs.

The Indian superstitions are specially curious as indicative of old rites. We, too, have our witch belief,—our brownies, fetches, banshees, and other relics of Paganism. Corpus Christi Day is a great day with the Indian.

"On the four sides of the square in front of the church, the Indians construct a green avenue of trees and branches, an arbour, closely interwoven at the top and at the sides, and lavishly decorated with flower-wreaths. In the four corners of the square, flower-altars are constructed, where the responses are sung, the ground is profusely covered with flowers, and earthenware basins are seen on all sides, in which copal and storax burn. That which is most singular, and a relic of ancient times, which the Christian priests have permitted to be continued, as a harmless amusement, is the sacrifice of sylvan beasts, which the Indian offers to the divinity, as his ancestors offered to Quetzalcoatl or Tlaloc. Every living wild beast that can be procured, is bound and suspended in the green alley. The jackal and the fox, the armadillo and the opossum, the raccoon and the nasua are seen struggling in their bonds; birds of prey, ravens, wild ducks and turkeys, quails and turtle-doves

flutter in the snares by which they were caught, and a quantity of small singing-birds flutter and twitter in cages of bamboo from all sides of the green foliage. Even in the church, before the festively decorated high-altar, the melodious song of the mocking-bird is heard, and the metallic notes of the brown silvia."

In the country they have their water-spirits and evil genii, the legends of which would have set Mrs. Hemans rhyming. Like all debased and stagnant people, they see God chiefly as a great causer of evil. On All Souls Day the Indians still prepare banquets for their ancestral dead, whose souls they see in the clouds and in the jewelled humming-birds that buzz round the flowers at their hut-doors. In the evening, after the priests have extracted money from them for masses for the souls of the departed, the women follow a beautiful custom of the older world, and go and light up the graves of their family with tapers.

Still the real typical Mexican is not either the lepero or the aztec, but the ranchero, or horseman-farmer, who summons his labourers every morning by a bell, and sings them a hymn before they go to work. He it is who knows all his 800 cattle by sight, and as he rides with a bag of salt at his saddle is followed by them like a pedagogue by his school. His bright-eyed daughters are generally amazons, as the following capital story shows:—

"In my youth, I often came on my long journeys as arriero—I was then the cargador of an atajo—to an estancia of the state of Durango. The caporal (chief herdsman) was a friend of mine; but I was principally attracted to the house by his two daughters, as fresh as roses and as sprightly as colts. I was particularly struck by Josephita the younger one, my heart panted for her, and I had determined to ask her in marriage. The old man may have remarked my intentions, and was always glad to see me, as I invariably brought with me a good draught of catalan (Spanish brandy from grapes) and genuine Orizava cigars from the south; and being a good-looking youth, ready to spend my money, the girl was not ill-inclined towards me; indeed I have reason to believe she would not have said no, if the important question had been put. Once I happened to be there, and was gradually mustering courage; the old man would not let me go, and I was willing to be detained, although my people were in advance. My future papa promised to lend me one of his excellent horses, with which I could easily overtake my atajo next day. If one is in love, Sir, there is no need to ask twice. On the morning of my departure, a noble horse was brought me, whose restless eye announced that he would fly with me like a falcon. The whole family accompany me to the door, I take leave promising soon to come again, and with a languishing look towards my charmer, approach the steed, in order as a practised rider to vault into the saddle. But the moment I seized the bridle, the Satan began to rear, snorting like a tiger, and rendered it impossible for me to put my foot in the stirrup. My fair one then stepped forward, saying: 'How, Don Manuel, you cannot ride this tame horse?' As she spoke she laid her hand on the bridle, vaulted into the saddle like a shot, gave the vicious beast a cut with the whip, galloped gracefully round the party, and riding up to me said jeeringly: 'You will surely be able to manage it now.' And so I was, but I was overwhelmed with shame, and felt so much respect for the horsewoman, that I never again entered the house."

The ranchero's talk is of milch kine, as he at night discusses births and pedigrees, or grumbles over the herdsman's certificate of death. As for the shepherd, he is employed in keeping the eagle from his lambs with his sling or lasso. He has to watch the bear, wolf, and jackal, and at night huddles with his dogs to encamp under some gigantic cactus. Herr Sartorius ends his book abruptly with a chapter on Mexican mines, of the riches and future of which

he is most sanguine. We recommend to South American novelists the character of the mine-seeker, who roams about the ravines with some candles, a bag of powder and a hammer. He has always some sparkling bits of ore in his pocket, and promises the greedy city listener unheard-of wealth.

*Lays of Middle Age.* By Mr. Hedderwick. (Macmillan & Co.)

THESE 'Lays' have a gentle, serious cast of thought becoming their title, and a small sweet voice of song that can pipe at times most pleasantly. The singer has no great range; but he feels his song with a tender gravity, and phrases it with a delicate niceness. There is life in these verses, but it is quiet; there is light, but it is serene; there is colour, but it is subdued; there is grace, but it is graduated. 'Sorrow and Song' would be a good quotable example of Mr. Hedderwick's bright cheery fancy, but this has already found its way into most collections of our lyrical verse. 'First Grief' is a good lyric, touching in theme and tender in treatment. The Modern Muse of the Household who is only a distant relationship to the old Greek Nine, has another worshipper in our author whose best inspiration is domestic. Here are a few lines from a lyric entitled 'Home Trial':—

I never thought of him and death, so far apart they seem—  
The love that would have died to save of danger scarcely  
dreamed;  
Too late the fear that prompted help—too late the yearning  
care—  
Yet who that saw his lustrous face could doubt that death  
would spare?

The world is emptied of my child, yet crowded with his loss:  
The silence and the vacancy my steps for ever cross;  
With every sound of merriment my sorrow is at strife,  
And happy infants stare at me like pictures wanting life.

Had I my life to live again I know how I would live,  
And all the wisdom I have learn'd to him I meant to give—  
To bless his glowing boyhood with the ripeness of my age,  
And train him up a better man, to tread a nobler stage:

To train him up a perfect man the crown of life to win,  
With kindly chastity of thought to awe rebellious sin,—  
With all the lights thrown forward of a bright unwasted  
youth—  
A soul as pure as cloistered love, and strong as castled  
truth.

Striving one day to be myself, of living things I thought,  
And musing on my blessings left, a calm was in me wrought,  
Till gliding to my infant's room, all noiselessly I slept,  
And shudder'd as remembrance woke that there no more he  
slept.

—The Bird-Song is not quite so happy as one of Mr. Allingham's, wherein the language of birds gets very apt human interpretation, but it is successful and seasonable. It must be taken for granted that the song is by a particularly jolly Linnet, or he would scarcely call so familiarly for his "Jug" and his "Pipe."—

#### THE LINNET.

Took, took, fear—from the green and growing leaves;  
Ic, ic, ic—from the little song-bird's throat;  
How the silver chorus weaves in the sun and 'neath the eaves,  
While from dewy clover fields comes the lowing of the bees,  
And the summer in the heavens is adieu!

Wye, wye, chir—'tis the little linnet sing;  
Weet, weet, weet—how his pippy treble trills!  
In his bill and on his wings what a joy the linnet brings,  
As over all the sunny earth his merry lay he flings,  
Giving gladness to the music of the rills!

Ic, ic, ic—from a happy heart unbound;  
Lug, lug, jee—from the dawn till close of day;  
There is rapture in the sound, as it fills the sunshine round,  
Till the ploughman's careless whistle and the shepherd's pipe  
are drown'd,

And the mower sings unheeded 'mong the hay.

Jug, jug, joey—oh, how sweet the linnet's theme!  
Peu, peu, poe—is he wooing all the while?  
Does he dream he is in heaven, and is telling now his dream,  
To soothe the heart of simple maiden sighing by the stream,  
Or waiting for her lover at the stile?

Pipe, pipe, chow—will the linnet never weary?  
Bel, bel, tyz—is he pouring forth his woes?  
The maiden lone and eerie may feel her heart less dreary,  
Yet none may know the linnet's bliss except his love so  
cheery,

With her little household nestled 'mong the boughs.  
—The "Twin Sisters" are prettily painted, and look out of their picture with an arch and smiling  
quaintness on the artistic flatterer:—

Oh, wherefore both so lovely? wherefore came  
Such beauty separate, and yet the same?  
Was it too great for one alone to bear,  
That each comes laden with an equal share?

It may be, Nature, anxious to excel,  
Moulded one lovely face, and loved it well;  
Then, hopeless to achieve a higher aim,  
One other form'd in every line the same.

Or haply 'twas in kindness to the one,  
That Nature would not trust her forth alone;  
Lest she should mar her looks with vanity,  
To think none other was so fair as she.

If you but hold a mirror up to each,  
'Twill name its sister in its silent speech;  
And still, while equal loveliness is theirs,  
May one see only what the other shares!

Talk not to others of her silken hair,  
Lest they should say, "Thou know'st thine own as fair."  
Nor praise the lustre of her light blue eye,  
Lest thine own glance win back the flattery.

Ah me! I wonder if alike ye'll prove  
When maiden blushes paint the dawn of love:  
Then will sad lovers, puzzled which to choose,  
Find solace in the thought, "Can both refuse?"

Then will the promise which the one has named,  
Be haply often from the other claim'd;  
And the fond wish of secret whisperer  
Be met with—"Oh, it was my sister, sir!"

—We shall not have done justice to Mr. Hedderwick's book unless we mention that at page 186 there is an Ode to the "Moon." In a general way, a reader would do quite right to shut up both book and author at an Ode to the Moon. Also, we find in these pages that wretched word "fadeless," which ought to have died with the Della Crucians and "Zephyr," which ought to have breathed its last and been buried, without hope of a resurrection, among the mock pastorals of the last century.

#### OUR LIBRARY TABLE.

*Letters on Modern Agriculture.* By Baron von Liebig. Edited by John Blyth, M.D. (Walton & Maberly).—King Maximilian, of Bavaria, assembled around him last year a circle of "men devoted to Art and Science," in order, as Baron Liebig expresses himself, to obtain "from their discourses and their animated interchange of opinions a reflection of the intellectual movement of the age." Hence, in a great measure, these letters were designed "to bring about an union of the natural sciences with agriculture, and to effect their beneficial co-operation." For a long period, however, the Baron had studied the laws of nutrition as affecting plants, so that the volume presents the results, not merely of an investigation *ad hoc*, but of extended observation and deliberate research. It sets aside, as might have been expected, the humus theory as held by old-fashioned writers, and argues that no single element of the mineral matters essential in a good cultivable soil possesses superiority over another, but that they are all of equal importance to the flourishing of a plant. If one of them be absent, the growth is not perfect. "But," says Dr. Blyth, "from the importance of this deficient element in a given case, we are not entitled to infer its equal efficiency in other cases, where the same conditions may not exist; and yet this fallacy lies at the root of many of the practical operations of agriculture." The fallacy thus denounced is largely dwelt upon by Baron Liebig, who shows how the mineral food of plants exists in two different states,—in the one available, in the other not yet fit for absorption by the roots. If, by mechanical or chemical appliances plants can be made to absorb their food more rapidly, the amount of produce will be increased, but the amount of "stock" in the soil will be diminished and, in due season, exhausted, unless artificially restored. With high-farming, then, Baron Liebig urges the adoption of means to perpetuate the vitalizing qualities of the soil. Agriculturists of all classes are much indebted to Dr. Blyth for his translation of this suggestive book.

*The Historical Reason Why: English History.* (Houlston & Wright).—A history of England in the form of a catechism. The leading events are mentioned interrogatively, and "the reason why" follows,—the "reason" being sometimes very superficial, as might have been expected. Such a manual may be of some utility, placed on the parlour-shelf for purposes of common reference; but it will be of slight assistance to the serious student of any class.

*Social Innovators and their Schemes.* By William Lucas Sargant. (Smith, Elder & Co.).—A treatise

on the lives of dreamers might have been a remarkable work. Mr. Sargant's work, so far as it goes, is excellent. It embraces, however, only the projects of Saint-Simon, Fourier, Louis Blanc, Proudhon and Émile de Girardin, with slight general addenda. To include all the varieties of wild scheming, the disorganizations and re-constructions (on paper) of human society, the Utopias, Oceanas, Icarias and Happy Islands, the parallelograms, ovals, circles, and geometrically balanced plans of prophets would perhaps have been an ambitious and difficult work, carrying the writer far from his actual purpose; but the history would have possessed its fascination and its moral. What Mr. Sargant seems to have arrived at is a practical vindication of property as represented by capitalists, and of competition as a principle of industry and trade. In illustration of evils on one side, and benefits on the other, of dangers and securities, of possibilities and their contraries, he describes the origin and working of certain social idealisms, the most astonishing of which, certainly, was that of St. Simon, although there was genius in the Lilliput of Fourier and the Brobdignag of Proudhon. As to the Icarians and the Millennialists, they are at present out of view. Some separate notice might have been bestowed on those theories which undoubtedly underlie the grotesque experiment of Mormonism. However, the work tells a tale of fantastic hopes and sorrowful disappointments, and may guide some wanderers back to the highways of political economy and the philosophy of civilization.

*Symbols of the Capital; or, Civilization in New York.* By A. D. Mayo. (Low & Co.).—Mr. Mayo writes a series of chapters on New York town and country life, on American criminals and American women, on gold and education in the New World, on Art, fashion, the Church and burial-grounds. Regarding the State as a perfect reflexion of American society in general, he attempts to mirror the mirror, and applies to every topic a superabundance of gorgeous language and conventional sentiment.

*The Hand-Book of Dining; or, How to Dine, Theoretically, Philosophically, and Historically Considered.* by L. P. Simpson. (Longman & Co.).—Poor Brillat-Savarin has contributed the greater portion of this book, and his witty phrases, served up here in bad paraphrase, are like a *diner rechaffé*, and as the French poet has wisely remarked, "un diner rechaffé ne vaut jamais rien." Other portions of this volume are taken from other works devoted to features of the table, and a very small portion can be said to be original. Where it is so, the value of what is set down is very small. Even where the compiler has had to select, he has shown great want of taste. There is a French story that is nasty, and some French verses which (if the author understood them) ought not to have been inserted.—We can speak in higher terms of *The Gourmel's Guide to Rabbit-Cooking, in 124 Dishes*. By an old Epicure. (Kent & Co.) The purpose in view is here achieved without fuss, wit or pretension, in a business-like and satisfactory manner.

*Popular Outlines of the Press, Ancient and Modern; or, a Brief Sketch of the Origin and Progress of Printing, and its Introduction into this Country: with a Notice of the Newspaper Press.* By C. A. Macintosh. (Wertheim).—To those who are unable to procure the large and expensive works, in which has been variously related the history of the pleasant and powerful art of printing, this little manual, in which the story is simply, briefly, yet lucidly condensed, may be recommended. The compiler has produced an agreeable and useful volume, and among other matters has succeeded in furnishing a clear view of the origin and progress of letterpress printing; an art, as he remarks, "to the operation of which mankind is so greatly indebted, but of which little or nothing is known by the great mass of those upon whom the obligation has been conferred."

*The Rich Woman and the Poor Woman: a Story.* By Tommaso Gherardi del Testa. (Florence, Barbéra).—We have so often wished to see some Italian novels of modern life and manners, that we were disposed to meet this work—professedly of the class desired—more than half-way; and are

proportionately sorry that we like it so little. Cypress-trees on moonlit terraces,—mysterious ladies in black veils and flowing draperies, sitting in the sunset down marble corridors,—caskets of poisoned jewels,—priests in whose ears are reposed terrible family secrets,—soldiers of fortune who turn out lost heirs, and rescue travelling heiresses, when the latter are found among ruins, in dilemmas,—of these stock-romancers' wares we became handsomely weary many a year ago, and especially when marshalled by the Arcadian and academical historical novelists of Italy.—It is not long since we had to say something of the kind in regard to the spoiled and inflated narration of the sufferings and death of 'Beatrice Cenci.' But better, we must think, are bow, dagger, and pall,—better is the whole procession of threadbare and tinselled paraphernalia than such puerile, prosy farce as we find here. The tale seems to us coarse, without flavour; and frivolous, without any redeeming gaiety—a slow and long-drawn harlequinade; and we may imagine it may be as unlike the middle-class modern life of Florence, Milan, Genoa, as stories of the 'Isabella di Castel-Vertrano' species are unlike the real Middle-Age manners which they profess to represent. It may be that Signor del Testa has been spoiled as a novelist by his having written for the stage; since we observe twenty comedies by his hand announced on the cover of this dull drolery.

*Agricultural Science applied in Practice.* By W. Wallace Fyfe. (Groombridge & Sons).—As an advocate of scientific education for the agricultural classes, Mr. Fyfe writes lucidly and convincingly. His volume is intended as a handbook for teachers and Normal students in the rural districts. The peasantry of England, Scotland, and Ireland, lamentably ignorant even of the essential facts connected with their daily toil, have now before them, the author thinks, a prospect of practical enlightenment. To promote their chances he issues this little book, the contents of which, he hopes, may be circulated by lectures and otherwise, so as to stimulate a thirst for agricultural science in the provinces. The idea is excellent, and has been well worked out by Mr. Fyfe.

*England under the Normans and Plantagenets: a History, Political, Constitutional and Social.* By James Birchall. (Simpkin, Marshall & Co.).—The compiler of this volume is a master in the Training College of New York, and he designs it expressly for the use of students. The Committee of Council on Education have laid it down as an instruction to masters in such institutions, that their pupils shall study certain periods of English history in a regular and fixed succession. What is expected from the student is, that he shall pass an examination based on three works:—Hume, Lingard and "The Pictorial." Mr. Birchall rightly thinks, however, that not one of these deserves to be adopted as a text-book. Accordingly, in constructing a condensed and systematic version for the Norman and Plantagenet epochs, he has made use of materials from various repertoires, not attempting, of course, to confer an original character on his narrative, but still adding, from different sources, details on the constitution, the laws, literature and manners. As a text-book for schools and colleges it is likely to be serviceable. The story is divided into periods; these, again, are distributed into subordinate terms; the distinct paragraphs, each headed in peculiar type, are successively numbered; events are grouped, and a running analysis occupies the margin.

*The French in Africa.* By L. T. Cave. (Skeet).—Mr. Cave, late a Captain in the 54th Regiment, has compiled a history of French conquest and settlement in Northern Africa, with a systematic account of the territory and its various populations. His view is generally favourable to the policy of France. Her original invasion of Algeria, as he thinks, was prompted by the necessities of national honour, while the subjugation of the entire Regency was rendered inevitable by the persistent patriotism of Abd-el-Kader. "There can be no doubt that the result, introducing, as it has done, modern civilization into the Barbary States, has proved of great benefit to Europe, and of still greater to the northern shores of the Medi-



terranean." Some, possibly, may believe that there is doubt; but Mr. Cave does his best to show the contrary. Upon one point, at least, we have no difficulty in agreeing with him,—French exploits have certainly opened a new sporting and sketching ground among the Atlas Mountains, where the blasé British tourist may enjoy a new sensation and picnic with his natural enemies in a Zouave tent. But the apologist is obliged to admit that, not only have the French campaigns been dishonoured by more than one atrocity of historical magnitude, but that the effort to turn them to account by artificial colonization has hitherto been a failure. Mr. Cave's book may be useful, although it answers no special demand of the day.

An excellent Latin reading-book bears the title of *The Latin Reader of Professor Jacobs and Dr. Classen*. Edited, with Notes and a Vocabulary, by J. Donaldson, M.A. (Black.) It consists of two courses, the second of which is well known in this country; but the first, which is adapted for those who are beginning Latin, has never before been published here.—Messrs. Galbraith & Houghton's *Manual of Euclid*, Books IV., V. and VI. (Longman & Co.), has the rare merit of exhibiting the original text of Euclid in the statement of definitions and propositions, and being a faithful rendering of his text in the demonstrations. There is also an Algebraical Commentary, with Appendices to the fourth and sixth books, and a Geometrical Gymnasium, or problems for practice, taken from Cambridge and Dublin examination-papers. It is in every respect a most admirable edition of Euclid.—*Book-keeping for the Classroom and Counting-house*, by Double and Single Entry, with an Appendix on Commercial Forms, by J. Maclean (Constable & Co.), is also a superior work of its kind.—We content ourselves with naming *Every Child's History of France*, by E. Farr (Dean & Son).—*Much in Little: a Compendium of Facts and Information for the Use of Girls' Schools*, by Mrs. Allbut (Routledge), is a miscellaneous collection of facts and names on all sorts of subjects, more calculated to weary than to interest, and to make matters, than to educate the mind to any good purpose.

Messrs. Black lead off the New Editions with the ponderous Vol. XVII. of the *Encyclopædia Britannica*, to which they have made extensive additions and improvements, and have also added numerous engravings.—We have, too, another edition of Disraeli's *Amenities of Literature* (Routledge),—and Mr. Bohn has added to his "Scientific Library" Vol. II. of Ross's *Index of Dates*; and to the "Standard Library" Vols. III. and IV. of *Evelyn's Diary*; and also a translation of *Schlegel's History of Literature*.—From Mr. Murray we have a revised edition of Mr. Wornum's *Epochs of Painting*, and *The Student's Hume*.—Mr. De Quincey's *Classic Records Reviewed or Deciphered* (Hogg & Sons).—*The Bible Dictionary*, by the Rev. J. A. Bastow (Longman).—Mr. Bamford's *Life of a Radical* (Simpkin).—*The Class-Book of Poetry* (National Society's Depository).—Vol. IV. of *The Parent's Cabinet* (Smith, Elder & Co.).—Mr. Darnell's *Grammar made intelligible to Children* (Griffith & Farran),—and *Edward Chariton; or, Life Behind the Counter*, by Mr. Ross (Leas).

LIST OF NEW BOOKS.

Apel's Short and Practical German Grammar for Beginners, 2s. 6d.  
Balfour's Botany and Religion, 3rd ed. 8vo. 6s. 6d. cl.  
Balzac's Eugénie Grandet, 8vo. 1s. 6d.  
Barne's (A.) Life at Threescore, 8vo. 1s. cl.  
Barton's Crozier & Collier; or, Five Years in Mauritius, 2nd ed. 4s. 6d.  
Bishop's Little Daughter, 18mo. 2s. cl.  
British Catalogue of Books published during 1858, royal 8vo. 5s.  
Dummler's Grammar of Modern German Language, new ed. 8s. 6d.  
Finney's Guide to the Saviour, 18mo. 1s. cl.  
Fouqué's Undine, from the German, by Lyttelton, 8vo. 2s. 6d.  
Fouqué's White Lady, from the German, by Lyttelton, 8vo. 2s. 6d. cl.  
Friedrich the Second, History of, by Carlyle, Vols. I. & 2. 3d. 4s. 6d.  
Giles's New Testament, Greek & English, Word for Word, V. 1, 10s.  
Glenny's Handbook to Flower Garden and Greenhouse, 4ed. 5s. 6d.  
Gough's (J. B.) Autobiography, new ed. 8vo. 1s. 6d.  
Guinness's (H. G.) Sermons, 8vo. 3s. 6d. cl.  
Hardwicke's Handy Book of London for 1859, by Moore, 32mo. 1s.  
Henderson's (E.) Memoir his Labours in Denmark, &c., or, 8vo. 8s.  
Hobbs's Subaltern's Guide to Military Examination, 8vo. 8s.  
Jeffrey's Voices from Calvary, 8vo. 5s. 6d. cl.  
Kavanaugh's Nathaniel; a Tale, post 8vo. 5s. cl.  
Kelly's Class. Lib. Demosthenes and Cæcilius De Coronâ, 2s. cl.  
Kempie's Soliloquy of the Soul, &c., tr. by Flower, 2nd ed. 3s. 6d.  
Kingsley's Recollections of Geoffrey Hamlyn, 3 vols. 31s. 6d. cl.  
Laforgue, 1s. par. Vanootrecht, new ed. royal 32mo. 3s. 6d. bd.  
Love Letters of Eminent Persons, ed. by Martel, 8vo. 1s. 6d.  
Mangnall's Questions, by Wright and Guy, new ed. 12mo. 4s. 6d.  
Mox's Simple Interpretation of the Revelation, 8vo. 2s. 6d.  
Moore's Irish Melodies, Symphonies by Stevenson and Bishop, 12s.  
Mozorian's Report of the Case of M'Iver v. M'Iver, 8s. 2d. cl.

Murray's Grammar & Exercises, abrid. by Gantley, new ed. 1s. 6d.  
Nil Desperandum; or, an Escape from Italian Dungeons, 10s. 6d.  
Our Farm of Four Acres, post 8vo. 4s. cl.  
Phases and Fallacies of Society as it is, 8vo. 6s. cl.  
Platt's Betty Westminster; or, the Worship of Wealth, 3v. 31s. 6d.  
Plurality of Worlds: an Essay, 5th ed. 12mo. 6s. cl.  
Pratt's Scripture and Science not at Variance, 3rd ed. 8vo. 3s. 6d.  
Rever's Titles of Jehovah, 2nd ed. 8vo. 5s. cl.  
Robinson's Evangelists and the Mishna, 8vo. 7s. 6d. cl.  
Rogers's Law and Practice of Elections, by Wolferstan, 9th ed. 30s.  
Sale's Gleanings and Daylight, scenes they shine upon, post 8vo. 6s.  
Schmidt's History of the Middle Ages (in 2 vols.), Vol. 1, 7s. 6d. cl.  
Secretan's Sermons preached in Westminster, 8vo. 6s. cl.  
Sickens, its Trials and Blessings, 7th ed. 8vo. 5s. cl.  
Stewart's Philosophy of the Human Mind, by Wright, new ed. 7s.  
Suckling (R. A.), Short Memoir of, by Williams, 5th ed. 8vo. 5s.  
Thomson's Wild Flowers, new ed. illust. 8vo. 3s. 6d. cl.  
Wanderer, by Owen Meredith, 2nd ed. 8vo. 3s. 6d. cl.  
Wilkins's Elementary Exercises in Greek Prose Composition, 4s. 6d.  
Wilson's Instruction for the Lord's Supper, 16mo. 1s. cl.  
Wittich's German Grammar, 6th ed. 12mo. 6s. 6d. cl.  
Woodleigh, by the Author of 'One and Twenty,' 3 vols. 31s. 6d. cl.

THE ROYAL ACADEMY.

OUR readers will remember we stated that an application from us to the Secretary of the Academy for a copy of the Laws of that Institution, brought a polite intimation that the last edition of them was printed in 1815,—that some changes have been made since that time,—that the propriety of again printing the Laws was under consideration,—and that so soon as they were reprinted the Editor of the *Athenæum* should have a copy. Nothing could be more courteous, more diplomatic, or more perfectly in accordance with the traditional secret policy of the Academy. By their Laws, all artists resident in England have not only a right to know, but have the deepest interest in knowing, what those Laws really are. Notwithstanding that right, instead of giving publicity to the Laws, we actually learn from the Secretary, that the re-printing them was under consideration: and we presume has been so ever since the last edition was printed in 1815. Under these circumstances, we thought it our duty to print that edition for the purpose of throwing as much light as we could upon the constitution and management of the Academy.

Since printing these Laws, we have collated them with an earlier edition, printed in 1797. We find that the alterations made in the Laws between that date and 1815 are most important. They largely increased the power and monopoly of the Forty R.A.s at the expense of the Associates, and also of all non-academical artists. In fact, the changes introduced were revolutionary in the highest degree—as we shall now show.

By the Laws of 1797, the twenty Associates were to be elected by the R.A.s from amongst the Exhibitors in the "Royal Exhibition, in the same manner as Academicians, the names of such as were candidates having been previously put up in the Academy for two months." The Law then proceeds thus:—"they shall be entitled to every advantage enjoyed by the Academicians, except that of having a voice in the deliberations, or any share in the government of the Academy."

In 1815, we find that the Associates are to be chosen from the "Annual" Exhibition; and that "Candidates for the degree of Associate shall sign their names on a paper left for that purpose in the Academy during the month of May; which list shall be immediately printed, and sent to each of the Academicians."

Thus it seems that the "Royal" was sunk into the "Annual" Exhibition; the rank of Associate lowered into a "Degree" to be conferred by the R.A.s; the very important clause that the Associates should be "entitled to every advantage enjoyed by the Academicians" (except as above mentioned) wholly expunged; and artists of distinguished merit compelled to undergo the annual process of personally attending at the Academy to sign their names there as soliciting the honour or "Degree" of Associate at the hands of the Academicians.

From the time the Laws were thus altered as regards the Associates, these members of the corporation became utterly powerless; and the despotism of the Forty Academicians was complete. The Associates had no longer the slightest right to interfere in the hanging of the pictures at the Exhibition, or to be inquisitive and troublesome as to the application of the funds of the Academy. Besides this, the Academicians well knew that many a "troublesome fellow" would be kept out of the Academy by compelling candidates for the "Degree" of Associate person-

ally to attend and sign the Academy books. This regulation is strictly enforced; not once, but year after year, perhaps for 10 or 15 years, until a man becomes so disgusted with the process that he eventually abandons it. Most artists feel humiliated at having to comply with this offensive Law; and we know of gentlemen who consider it so degrading that they never would submit to obtain the coveted "degree" upon such terms.

The Laws of 1797 expressly contemplate the election of "Female" Academicians, and the records of the Academy show that Mrs. Moser and Angelica Kauffmann held that rank. In the Laws of 1815 we find no allusion to Female Academicians; and it is a fact that no lady has been elected to that rank since those we have mentioned.

We find extensive alterations in the Laws of 1815, as regards the Exhibition.

By the original Laws of the Academy, as settled by George the Third, and issued under his sign-manual, the establishment of a library and schools was provided for, and their efficient maintenance contemplated by an annual exhibition of works of Art. Thus, it is by the Laws of 1797 enacted that—"There shall be a summer and winter Academy furnished with living models of both sexes, plaister figures, &c., under the regulations expressed in the by-laws of the Society, free to all students qualified for admission to the same." And, "There shall be an annual exhibition of paintings, sculptures, and designs in which all artists of distinguished merit shall be permitted to exhibit their works." In these two provisions we trace the true and only ground upon which the Members of the Royal Academy have for so long a series of years been allowed the gratuitous use of the premises they have occupied at the public expense. It has suited the purposes of the Academy to treat their occupation as "a gift" from the Crown. This is utterly fallacious. Neither Somerset House nor the National Gallery ever were such property as the Sovereign had power to give. That could only be done by a vote of the House of Commons; and no such vote has ever been passed. On the contrary, as we have already shown, a Select Committee of that House, in 1836, expressly reported, "that the Academy may be compelled to quit the National Gallery whenever public convenience requires their removal."

Now, by the Laws of 1797, "all artists of distinguished merit" have the right of exhibiting their works at the Royal Exhibition in those apartments which had been provided at the public expense. In the Laws of 1815 this "right" is grievously narrowed by the Forty. "No work of Art which has been publicly exhibited elsewhere for emolument shall be admitted into the Exhibition of the Royal Academy." Again, "The Council shall have full power and authority to receive or reject the works of Art offered for exhibition." Again, "The arrangement or disposition of the paintings, &c., for public view shall be entirely left to the Council, or to a Committee appointed by them." The words in italics are new, and a most serious departure from the Laws of 1797. Then the non-academical artists at least had the protection of the whole of the Council, now the practice is for them to appoint a "hanging Committee" of only three. Then follows this most unfair and startling advantage and innovation in favour of Members of the Academy generally. "Three days or more, according to the convenience of the arrangement, and the discretion of the Council, shall be allowed to all the Members of the Academy for the purpose of varnishing or painting on their pictures in the places which have been allotted to them, previous to the day appointed for the annual dinner in the exhibition-room."—The following innovation upon the Laws of 1797 is equally unfair.—"Whoever exhibits with any other Society at the time that his works are exhibited in the Exhibition of the Royal Academy shall neither be admitted as a candidate for an Associate, nor his performances be received the following year." This is followed by a grand new device to strengthen the hands and improve the connexion of the self-elected Forty:—"There shall be an Annual Dinner in the great room of the Academy previous to the opening of the Exhibition; the invitations to which shall be

issued by the President and Council.—The guests shall consist exclusively of persons in elevated situations, of high rank, distinguished talents, or known patrons of the Arts.—The President and Council shall not issue more than 140 cards of invitation to the Annual Dinner in the Exhibition-room, exclusive of those sent to the Members of the Academy and the musicians.—No subsequent invitations to supply the vacancies occasioned by those who send excuses shall on any pretext be allowed.—No guest shall be invited to the Annual Dinner unless he be proposed by a Member of the Council for the time being.—The Member of the Council who proposes any person for an invitation to the Annual Dinner must give in the name in writing, signed by his own name, which proposition shall be inserted in the book of the Council for the examination of the Members.—No proposition for an invitation shall pass in the Council unless by ballot of the Members present. Two black balls shall exclude.

The singular care bestowed upon this new device showed the importance attached to it on the part of the Academicians, and which subsequent events have fully realized. It is admirably adapted to improve the interests of the Members of the Academy; but what benefit does it afford to the great body of non-Academical artists, who so largely and of right contribute to the Royal Exhibition, and therefore extensively aid in raising the funds out of which these Annual Dinners are paid for? It may also be asked, what means are adopted by the Academicians by evening meetings at the Academy, or otherwise, for bringing forward their non-Academical brethren and giving them a chance of becoming acquainted with that elevated and useful class of persons which the Academicians find it so advantageous to invite to their Annual Dinner?

The Laws we have printed relating to the *Schools* are from a copy dated in 1856, and are totally different from those of 1797. Then they formed part of the General Laws of the Academy. Now they are entirely separate from them. Here, again, we find the Academicians improving their own position at the expense of the public.

By the Laws of 1797 it is enacted that, "There shall be a Summer and Winter Academy, furnished with living models, &c., free to all students qualified for admission to the same." And as to the Visitors, it is enacted that, being elected from the R.A.s, "their business shall be to attend to the Life Academy one month each by rotation, to set the figures, to examine and correct the performances of the students, and to give them their advice and instruction." Now, by the Laws of 1815, it will be seen that the keeping up of the Schools is no longer compulsory on the part of the Academy. We find by the copy of 1856 the Laws as to the Schools begin thus: "The Schools of the Royal Academy are intended to provide the means of studying the human form." And as regards the Visitors, they are to "attend in rotation every evening for two hours each time, to superintend the progress of the students and afford them such instruction as may be necessary." This alteration may doubtless suit the nine Visitors, but not so the interests of the students, who may thus be subjected to a change of instructors every evening, or every week, as it may suit the nine R.A.s' convenience.

Having thus pointed out some of the chief alterations made in the constitution and laws of the Academy, and advisedly abstaining from entering upon the question of their legality, let us now pause to consider whether there is any longer a shadow of truth in the allegation that the Academy is a private institution, and therefore not subject to inquiry on the part of the House of Commons.

According to the Laws of 1797 the Academicians agreed to establish Schools of Art, which should be free to all students qualified for admission to the same;—also that there should be an annual Exhibition in which all artists of distinguished merit should be at liberty to exhibit their works;—and that the proceeds therefrom, "after payment of the annual and contingent expenses, and the annual charitable donations, should be vested in the public funds until a Pension Fund of 20,000*l.* was accumulated for the benefit of all the mem-

bers of the Academy; after which all future savings were to be invested in the public funds, and "applied to the general purposes of the Academy."

In consideration of these engagements towards the public the Academicians have been allowed to elect the members of their own body; and to grant the "Degree" of Associate; they have also acquired the exclusive management of the Annual Exhibition; the privilege (in common with the Associates only) of painting upon their pictures for three days or more after they are hung; the control of the funds of the Institution,—and, lastly, the gratuitous use of a noble suite of rooms at the public expense.

Again, all Academicians and officers elected must be approved by the Crown; some of the latter only hold office during the pleasure of the Sovereign, who also appoints the Treasurer and the Librarian. The accounts of the Academy are to be audited every quarter by the Keeper of the Privy Purse, and annually "approved" by the Sovereign. For this and all other purposes connected with the Academy the President with the Treasurer have the privilege of applying directly to the Sovereign, without the knowledge or intervention of any Minister.

If any additional proofs are wanting as to the Academy being a public institution we have the distinct admission of the late President before a Select Committee of the House of Commons in 1836 that the Academy is "a trust for the benefit of the Fine Arts." Upon the same occasion Mr. Howard, the Secretary of the Academy, also said "The laws and regulations of the Royal Academy were formed and have been sanctioned by the King for great public purposes."

These facts speak for themselves; yet the Academicians contend that they are accountable only to the Sovereign, under whose "supervision" (according to Lord Lyndhurst) they desire to remain. Now we venture to think that this supervision of the Academicians on the part of the Sovereign, or in other words of their having the privilege (without the intervention of any Minister) of asking the Crown to indorse all their acts, is most unconstitutional and wrong. Looking only at the unfair advantages acquired by the Academicians under the alterations of the Laws of 1797, is it right or consistent with its dignity that the Crown should be liable unwittingly to become a party to such acts as these? Can it be credited that those alterations would ever have been allowed if any Minister had been consulted about them? It is true that by the law of England "the King can do no wrong." But it is equally true that His Majesty's Ministers are "accountable for the justice, the honesty, the utility of all measures emanating from the Crown, as well as for their legality."

Notwithstanding this, so long as the Academicians are allowed to communicate directly with the Sovereign, as at present, we shall have the anomaly existing of Ministers being answerable for the acts of the Academy, which are sanctioned by the Sovereign, although such acts have taken place without the knowledge of any Minister.

Surely it is time that this, as well as the general constitution and management of the Royal Academy, should be inquired into and reformed. The alterations to which we have called attention as having been made in the Laws of 1797 appear entirely to have escaped the notice of the Select Committee of the House of Commons upon Arts and Manufactures in 1835-6. Have those alterations been explained to Her Majesty's Ministers, and also to Lord Lyndhurst, with reference to the contemplated grant to the Academicians of part of the site of Burlington House?

The authors of those alterations as contained in the Laws of 1815 have long since passed away. In any observations which we have made, or may make, as to the existing Academicians we therefore most distinctly disclaim any intention to injure them. The constitution of the Academy, and the narrow system of management consequent thereon, are complained of, rather than the successors to a vicious code of laws. The accomplished President and many of his professional brethren are gentlemen who are entitled to the greatest respect and confidence. Some "troublesome fellows," it is said, have repeatedly raised their voices at the Council-

table and in General Assembly, advocating reforms in the Academy; but the love of power and monopoly has prevailed with the majority, and the warnings given have remained unheeded.

The time has arrived for minutely inquiring into and correcting the abuses we have pointed out. The fortune and professional fame of the whole body of non-Academical British artists and the interests of Art are at stake upon this question. It is therefore of the utmost importance that it should be openly and fearlessly discussed in all its bearings, in order that right may be done.

A memorial has been laid at the feet of the Royal Academicians, on the part of the Royal Institute of British Architects, of which the following is a copy:—

"16, Grosvenor Street, April 14.

"Gentlemen,—The Institute of British Architects conceive it to be their duty at the present juncture to offer their congratulations to the Royal Academy of Arts upon the probability of its speedily obtaining a site eligible for the erection of buildings more suitable for the requirements of the Annual Exhibition, Library, Art-Collections, Schools, Lectures, &c., than the premises it has hitherto occupied. By the steady maintenance of these and other educational institutions, it is undeniable that the Royal Academy has conferred inestimable benefits upon the Fine Arts of this country; and none can be more ready to subscribe to this fact than the Institute of British Architects. So highly indeed do they esteem the advantages which have been hitherto derived by the profession which they, to a certain extent, represent, that they cannot refrain from urging upon the Royal Academy, in any re-adjustment of its present arrangements, the expediency, and indeed duty, of yet further extending and developing those advantages.

"The Royal Institute of British Architects conceive it both more respectful to the Royal Academy and less likely to prove prejudicial to its interests, at once to state openly their impression of the mode in which this can best be carried out, than to remain silent, and yet not altogether satisfied with the prospect of the bare maintenance for the future of that which may have been sufficient in the past.

"The following are the general arrangements, which, if it were possible, the Royal Institute of British Architects would desire to see carried into effect by the Royal Academy:—1st. A larger proportion of architectural Royal Academicians and Associates to be appointed.—2nd. Powers of independent action to be given to the architectural members upon matters connected with architecture.—3rd. The provision of means of instruction in their art to be provided for architectural students equivalent to those afforded by the Royal Academy to students in any other branch of the Fine Arts.—4th. A more systematic scheme of general instruction in all branches of the Fine Arts to be brought into operation, and more efficient tests by examination, or otherwise, of knowledge and proficiency in practice.

"The first point—the increase of architectural Academicians and Associates—the Royal Institute of British Architects conceive essentially due to the great extension which has of late years taken place in the study and practice of architecture, and its subservient arts of design, in this country. The second—independent action—is indispensable to prevent the architectural element being rendered powerless through its remaining on all occasions a small minority. The third—architectural education,—it is conceived, would be incompatible with the comprehensive objects for which the Royal Academy was originally instituted to refuse. And the fourth—a general elevation of academic Art-teaching—is unquestionably demanded by the public for students in architecture, if not in all other departments of the Fine Arts.

"As considerable excitement is felt throughout the profession upon the subject of the present communication, it is proposed to give publicity both to it and to whatever reply the Royal Academy may make to it.

"We have the honour to subscribe our names to this document, on the part of the Royal Institute



of British Architects, and to remain, gentlemen,  
your very obedient servants,  
"C. C. NELSON, M. D. WYATT, Hon. Secs."

## MILTON'S VACATION EXERCISE AT COLLEGE.

April 13.  
AMONG Milton's juvenile compositions, is a piece first published by himself in the edition of his Poems, in 1673, with this heading, "*Anno etatis 19: At a Vacation Exercise in the College, part Latin, part English, the Latin speeches ended, the English thus began.*" The heading has been retained in subsequent editions of Milton; and the composition has been always read with pleasure, as containing some passages of fine poetry. As its form, however, is fragmentary, and the prose with which it was associated does not appear along with it, the drift of the piece, as a whole, has not seemed very clear, and certain passages towards the end have been almost unintelligible. I had an opportunity, in a recently published volume, to remedy this in part by restoring the piece to its proper connexion as the concluding portion of a long Latin harangue delivered by Milton in the hall of Christ's College, Cambridge, on the occasion of a festive gathering of the students of that and other colleges in the year 1628, when Milton was near the end of his undergraduate ship. Information which I have just received enables me to make the explanation more complete.

Milton, it seems, after a long Latin speech of mingled jest and earnest, which must have been greatly cheered by the students during its delivery, wound up the proceedings of the meeting with a kind of pre-arranged Masque, consisting partly of English verse spoken by himself as the leader of the entertainment, partly of prose dialogue which may have been spoken by others. The masque might have been called "The Masque of the Ten Aristotelian Predicaments." First, there is an introductory address by Milton to the English language, into which he was now plunging, contrary to College-rules—a welcome to it and its capabilities after so much fatigue in Latin:—

Hail, native Language, that by sinews weak  
Didst move, &c.

When this introductory address is over, the actual masque of the Predicaments begins; or, according to the words inserted by Milton at this point in the printed copies, "Then Ens is represented as Father of the Predicaments, his ten Sons, whereof the eldest stood for Substance with his Canons—which Ens, thus speaking, explains:—

Good luck befriend thee, Son; for, at thy birth,  
The fairy ladies danced, &c.

As I have interpreted, this means that Milton, in the masque, himself personated Ens, the Father of the Predicaments (his intention to do which, indeed, he had already announced in his preliminary Latin harangue), and that round him, or in front of him, stood ten other students, representing respectively the Ten Predicaments, or cogitable forms of Ens—to wit, Substance, Quantity, Quality, Relation, Action, Passion, Place where, Time when, Posture, and Habit. How this scheme of the Predicaments is evolved out of Ens or Being generally by the metaphysicians, it is unnecessary here to say; suffice it that the place of Substance in the scheme is such that he might well be called the eldest son of Ens. Turning, first, therefore, to the student who personates Substance, Milton, as Father Ens, addresses him in a considerable series of lines, beginning as above, and defining his place among the Predicaments (as the metaphysical reader of the whole will understand) very accurately. Whether Substance replies does not appear—the words that follow in the printed copies being these, "The next Quantity and Quality spake in prose; then Relation was called by his name." The meaning of this is that, Quantity and Quality having taken their parts in the masque, as the second and third Predicaments, speaking something in prose which is not now preserved, it came to the turn of Relation, as the fourth Predicament. He is specially summoned by Father Ens in the following speech:—

Rivers, arise: whether thou be the son  
Of utmost Tweed, or Ouse, or gulphy Dun,  
Or Trent, who, like some earth-born giant, spreads  
His thirty arms along the indented meads;

Or sullen Moie, that runneth underneath;  
Or Severn swift, guilty of maiden's death;  
Or rocky Avon, or of sedgy Lee,  
Or coaly Tyne, or ancient hallow'd Dee;  
Or Humber loath, that keeps the Scythian's name;  
Or Medway smooth, or royal-towered Thames.

With this invocation of Relation the piece ends—the reply of Relation, if there was any, not being given, and the reader being also left in the dark as to what was said by or to the six remaining Predicaments. Milton, indeed, appends the closing words "the rest was prose;" whence we may infer that the other Predicaments, or some of them, did speak—and, possibly, in prose sentences prepared for them by Milton.

It is to the invocation of Relation, as the fourth Predicament, and to the words introducing it, that I would specially call attention. The speech has puzzled the commentators. "It is hard to say," observes Warton, "in what sense, or in what manner, this introduction of the rivers was to be applied to the subject." In my note on the passage in my volume, I was only able to suggest that probably in the omitted matter there was something which would have shown the appropriateness of the lines as an address to, or a speech of "Relation." The difficulty, however, is now solved, and solved by the verification of an ingenious conjecture offered by a writer in the *Saturday Review*, in commenting on this portion of my volume. Pointing to the words "Then Relation was called by his name" as immediately preceding the invocation "Rivers, arise," &c., the reviewer suggested that a student named Rivers may have stood for the part of Relation, and that it might be worth while to search the Admission Book of Christ's College in order to ascertain whether a student of that name was in the college at the time in question. The Rev. W. G. Clark, Fellow and Tutor of Trinity College, and Public Orator of the University of Cambridge, writes to me that this conjecture has been verified. At his request Mr. Seeley, Fellow of Christ's, examined the Admission Book, and found in it an entry of which this is a translation: "May 10, A.D. 1628, George and Nizell Rivers, sons of Sir John Rivers, Knight, born at Westerham, in the county of Kent, and also grounded in letters there by Mr. Walter, were admitted into Christ's College as Lesser Pensioners—the former in the 15th year of his age, and the latter in the 14th—under the tutorship of Mr. Gell: For Entry 20s." There can be no doubt that it was one of these brothers who stood for Relation in the masque, and was addressed by Milton in the lines "Rivers, arise," &c.; and these lines are explained, therefore, by taking them not as a speech metaphysically appropriate in any way to the Predicament Relation, but as a punning phantasy on the name of the youth who stood for the Predicament. Farther, as the two boys, though entered on the college-books in May 1628, would probably not come into residence till the following October, the masque and the proceedings of which it was a part may be referred to the close of the year 1628; and Milton's salutation to the youngster, with its enumeration of so many English rivers, may be construed—Milton being a senior student and the youngster a freshman—as a poetical paraphrase of "Hillo! young Rivers, from what part of the country are you?" The entry above quoted answers the question; but the following particulars may now be added:—George and Nizell Rivers (I find from the Baronetage Books) were the third and fourth sons of Sir John Rivers, of Chafford, co. Kent, who had been created a Baronet July 19, 1621, his father and grandfather having been Knights. The wife of the Baronet, and the mother of the young men, was Dorothy, daughter of Thomas Potter, of Westerham, co. Kent—the parish in which the young men were educated. They both graduated B.A., I find, in January, 1631–2, along with their fellow-collegian, the poet Cleveland; but all I know of their subsequent history is, that George married the daughter of "—Barington," and Nizell "the widow of —Cuilpepper, Esq.," and that both died without issue. The Baronetcy has descended in the line of one of their elder brothers to the present and tenth Baronet, Sir James Francis Rivers, of Chafford, co. Kent.

DAVID MASSON.

## EXCAVATIONS AT WROXETER.

Brompton, April 19.

I shall be glad to take advantage of your columns to give a more complete and correct account than has yet appeared of what I look upon as one of the most interesting incidents connected with the excavations at Wroxeter, as far as they have yet gone. Indeed, all the circumstances were not ascertained when this discovery was first made known. In, I think, the third hypocaust opened, three skeletons were found, one of a person apparently crouching in the corner, the others stretched on the ground by the side of the wall. An examination of the skull of the person in the corner leaves no doubt that he was a very old man. One at least of the others was a female. Near the old man lay a little heap of Roman copper coins, in such a manner as showed that they must have been contained in a confined receptacle, and a number of small iron nails lying among them, with traces of decomposed wood, leaves no doubt that this was a little box or coffer. Remains of the wood is found still attached to two or three of the coins. We are justified, from all circumstances, in concluding that, in the midst of the massacre of the inhabitants of Roman Uroxetum, these three persons—perhaps an old man and two terrified women—had sought to conceal themselves by creeping into the hypocaust; and perhaps they were suffocated there, or, when the place was delivered to the flames, the falling rubbish may have blocked up the outlet so as to render it impossible for them to escape. This particular hypocaust was a small and rather low one; so that it is not at all probable that any one would have pursued them into it. The coins are very small ones, and appear to be mostly of the Constantine family; but they have been placed in the hands of Mr. Roach Smith, who I hope will give a detailed communication upon them to the Numismatic Society. They involve two or three very interesting questions, which I have no doubt he will clear up. It is, in fact, the only opportunity that has ever occurred of ascertaining what coins, as then in ordinary circulation, were carried about by an inhabitant of a Roman town in this island at the moment when Roman Britain was expiring to make way for Saxon England. It seems also to be pretty evident that, at least at this period, these copper coins must have had a much higher value than we are accustomed to suppose, for, in quantity of copper, each of them hardly represents half a farthing, and some of them much less; and we can hardly imagine a man in imminent danger of death should concern himself to save 132 half-farthings; for this was the number contained in the old man's coffer. It must not be forgotten that the place in which these skeletons were found appears to have been part of a magnificent mansion, which, from the circumstance that it adjoins immediately to some extensive public buildings, may have been the dwelling of the principal man of the town. We have only yet gone a little way into it, and we are probably among some of the domestic offices. At a very short distance from this hypocaust, in apparently a small yard, were found the remains of what seemed by the skull to have been a very young child.

THOMAS WRIGHT.

## FOREIGN CORRESPONDENCE.

Rome, April 16.

I have just returned from a drive to the Porta Portese, and en route met a string of carriages, whose occupants were evidently bent on the same object with myself. Turning in through a wide gate on the left-hand side of the road, we found ourselves in a large yard, lined all round with fragments of statues, capitals, and columns. But where is the Venus? we asked. We were immediately shown into a large room, which was crowded with connoisseurs of Art, all intent on the examination and admiration of one, perhaps, of the finest creations of the sculptor that the world has ever seen. In fact Rome, that is, artistic Rome, is half mad on the subject of this wonderful discovery; and well it may be so, for anything more perfect does not exist in the most select galleries of Italy.

The figure, which is just five feet one inch in height, represents Venus concealing her beauties. She is bending slightly forwards, whilst the right foot and leg are drawn back; the right arm is bent inwards over the bosom, which the hand affects to conceal, whilst the left arm is bent downwards, and the marks remain on the right thigh where the fingers rested. The head is larger, I should say, than that of the Venus de Medicis, and will perhaps assist in deciding the controversy which has long existed as to whether the latter head was ancient or modern. In the statue of which I am speaking the hair is bound on the top in a knot. On the left, and close to her, she has a dolphin, the tail of which is erect. Nothing can exceed the beauty of the proportions of these figures, or the high finish of the workmanship. The limbs are polished, and rounded off like life; and on walking round her, and examining the shoulder and back, it was difficult almost not to imagine that it was the real living figure. Unfortunately, in digging out this wonderful statue, the head and the arms were broken off, and the left hand, and the fingers of both hands, have not been as yet found, though the most minute search is being made for them. A portion, too, of the nose has suffered. Sufficient, however, of the arms remains to enable any one to see what was the precise pose of them, and, as compared with most of the remains of ancient workmanship, this statue may be pronounced to be perfect. There were many of the first judges of Art present when I was there this morning, and all were in raptures, and pronounced it to be one of the finest specimens of Greek sculpture. The material is of the finest Parian marble.

This beautiful statue so much resembles that of the Venus de Medicis in Florence, that one might almost regard it as the original or a reproduction of it. Whether it be either one or the other, or not, there can be no doubt that the Venus of Rome will take its place in the history of sculpture, as undoubtedly equal to anything that the world has ever seen for elegance of form, beauty of proportion, or perfect finish. It is only within the last five days that the head and arms were discovered. The body was accidentally found a few days earlier, whilst some men were sinking a well. There is, however, a little history belonging to it with which I am not perfectly acquainted as yet, and which I must defer until I have made further inquiries. On returning from my drive I met the carriage of H.R.H. the Prince of Wales, who was also going down to visit this wonder of Art. Since writing the above report I have been favoured with the opinions of some of our most eminent sculptors as to the statue just brought to light. "It is very beautiful," said one, "and may possibly be a copy, by a Greek hand, of the Venus de Medicis, to which it is inferior. It has two faults—one in the right ankle, which, on looking at it in front, is too slight, and another in the knee." It appears to me, however, that if these are the only defects which can be pointed out, the statue must still be a very fine one. By another artist it was pointed out to me, also, that on the left shoulder, as well as on the right thigh, there are marks which indicate the spots on which the fingers rested. This circumstance, therefore, determines what has been always regarded as a defect and a difficulty in the Venus de Medicis, in which though the two arms are posed so as to conceal the person, the hands never touch the body. The arms and hands of this figure were, as is well known, added by Bernini, and it has always appeared to artists to be both awkward and unnatural that the goddess never touches the body which she shields. In the statue which has just been discovered, on the contrary, the finger-marks are plainly discernible both on the right thigh and the left shoulder, or bosom. It is a sufficiently fine statue to adopt as an authority, and supposing it to be a copy, it is to be hoped that some change will be made in the arms of the Venus de Medicis. You will be astonished to hear that during the whole of this little bit of artistic gossip I have been speaking of *cose scandalose*, and using *parole scandalose*. The pious censorship of the Papal Government has determined

that Venus, Psyche and Bacchus are scandalous words and scandalous subjects. In the printed lists of collections of paintings or photographs those words must be omitted—and in the windows those subjects must not be exhibited. From the portfolio of the artists you may buy as many as you like—not the slightest restriction is made—but Heaven preserve us from having them exhibited in the windows. The moral of it is this, if these subjects suggest prurient ideas, keep them snug; never mind indulging them in your own houses; empty the portfolios; cover your walls and your tables with them if you like; but respect the shops; keep up appearances in whitened sepulchres. Such is the morality which the very absurd regulations of the Roman censorship enjoins. One of the most eminent sculptors in Rome relates that a photograph of a *basso rilievo* of his, reputed to be one of the *cose scandalose*, was placed one day in a window in the Piazza di Spagna—in an hour it was removed. The Venus of the Capitol has been for some time banished to solitude, but there is not a lady who does not see it. A small silver coin makes all the difference between official ideas of decency and indecency.

#### OUR WEEKLY GOSSIP.

THE National Portrait Gallery will be open to the public on Easter Monday, Tuesday, and Wednesday by tickets, easily procurable in the neighbourhood. A fine portrait of John Hunter, whose recent interment in Westminster Abbey created so much interest, has just been added to the Gallery. When John Hunter died, it was believed that Sir Joshua had provided a lasting monument to his memory in the glorious picture of him, so admirably engraved by Sharpe, and the wreck of which still hangs in the Council-Room of the College of Surgeons. At the present time scarcely any part of it remains to be distinguished. A few more years, and the whole picture will appear like one mass of flattened coal. Even experienced picture-restorers—cleaners are out of the question—have laid aside all hopes of arresting the fatal progress of decay. Jackson, whose executive strength and keen perception of excellence all lovers of portraiture at once admit, made a copy from this fine picture whilst yet in full glow and before time began to tell upon it. This copy is the portrait now secured for the nation. Hitherto the Trustees have declined, and for good reasons, to receive modern copies of portraits; but this exception, considering the combination of circumstances, is a most justifiable one. A portrait called John Knox, but on what authority we should be glad to know, has been added, it is said by presentation, to the collection. A really important study of the head of Lord Nelson, taken at Vienna in 1800 by Füger, an eminent artist of his day, has also been secured, and will form an interesting subject of comparison with the Hoppner and Abbot portraits so frequently repeated in our country.

Hereford has lost in E. G. Wright—proprietor and editor of the *Journal* of that city—one of those patient and unobtrusive men of genius, who are sometimes found performing the laborious duties of the provincial press. Though a ripe scholar, a good chemist, and a nervous writer, Mr. Wright is perhaps most honourably known in Herefordshire by his devotion for more than forty years to every scheme of local charity and beneficence. Yet his public services were considerable enough for fame. To his chemical knowledge the world is indebted for the employment of fulminating mercury in the manufacture of the percussion-cap. To his mechanical ingenuity, as Dr. Carpenter bears witness, we owe some novel and beautiful adaptations for the microscope. Indeed, the deceased gentleman was one of a class of brave, quiet, accomplished, and industrious persons of which the world hears little, because, as a class, they are more solicitous to do good than to find their return in fame.

Geological science in Ireland has lost an humble but zealous and useful follower in the person of James Flanagan, who died on the 14th of April, at Ballyhale, co. Kilkenny. He was long attached to the Ordnance Survey of Ireland, particularly to the Geological branch of it, under the present General Portlock, and acted as fossil collector to the Geological Survey from the time

when that was made a separate department under the late Sir H. T. De la Beche down to the present day. He was the discoverer of the Oldhamia of the Cambrian rocks, of the Kiltoran hill fossils in the upper part of the Old Red Sandstone, and of many other fossils rare or new to science.

This memorandum and its signature tell their own tale:—"Having received more than one communication on the subject, perhaps you will let me state that I have never written a 'Burns Poem.' From this it follows that the initials 'W. A.' in connexion with any such composition do not represent the name of, yours, &c., W. ALLINGHAM."

The Annual Report of the Booksellers' Provident Institution—published with the Rules and an abstract of accounts—will be satisfactory to the profession and the public. The directors have spent 948*l.* in relief of 51 cases during the past year. They have spent in expenses of every kind 92*l.* These figures have a certain interest, for they show that the booksellers can distribute their charities at a cost of something under ten per cent. The amount of capital invested by the Institution now exceeds 22,400*l.*

On Monday Mr. Wyld will open to Easter-holiday makers at the Great Globe a new panorama. As a novelty, after his wanderings about the world, from California to China, he is going back to the good old subject of the Rhine.—A speculative gentleman, we perceive, is advertising a cheap trip from London to the Rhine: one of those good ideas that would repay all parties, were the railway and steam managements in English hands. But the Continental mind is very far, as yet, from comprehending the philosophy of holiday trips. For example, the French railway directors raise their prices on Sundays and *fête-days*—thinking it more profitable to tax the appetite for pleasure and instruction which may exist already than to cultivate and develop it where it may not exist.

On the subject of the stolen 'Holy Family,' by Adrian Van der Werff, we have received the following explanations:—

"123, Pall Mall, April 21.  
"May I beg to lay the accompanying statement before your subscribers respecting the recovery of the picture by Adrian Van der Werff, stolen from the Amsterdam Museum. The work in question was stolen from the Museum on the 18th of last month, and was brought to me on the 5th of April, at 11 o'clock in the morning; and at 4 o'clock the same afternoon I received the first intimation of the picture having been stolen. There must certainly be some negligence on the police authorities' part. The price asked was 1,500*l.*, which I declined to give. On receiving an intimation of the robbery, I immediately gave all the information I possibly could, and was requested, should I see the parties again, to give them into custody. The following day I did see them. I of course accosted them and found out where the picture was deposited, also their addresses, and at the same time made an appointment with them for the following morning. I directly went after the picture, and found the police had called one hour previously and obtained possession of the work. I then proceeded to Scotland Yard, to inform the police what I had done, when I was told they did not think they could detain the parties:—this after having been requested to hand them over to the custody of the police! I of course thought this strange, and requested to be informed what further steps they purposed taking, and how I should act when the parties again called upon me; however, the next morning two police officers came, and also the parties who had offered the picture for disposal. I of course then handed them over to the police, who conveyed them to Scotland Yard,—but, after all, was compelled to release them. Is it not preposterous that at the present time no extradition laws should exist between this country and Holland to detain the culprits for having purloined so valuable a work of Art? And should there not be some searching inquiry why such a length of time should elapse before the robbery was made known to the London dealers?"

"I am, &c., A. T. RADCLIFFE."  
La! only to think, as Mr. Pepys would say—the French are turning moral! They have set up a great Exhibition of pictures, at the Louvre, and



are actually turning away from the door, as unfit for their chaste eyes and innocent thoughts,—poor things!—all the naked feminine figures—Dianas, Junos, Lights of the Harem, Morning Stars, and the like baggages. The pure might be defiled, as King Ferdinand of Naples said, when he put all the dancers of San Carlo—and you know what sort of beauties they were and are—into long make-believe green kirtles:—as the Spanish inquisitors of Valladolid said, when they commanded all artists in the brightly moral Peninsula to paint the Virgin without legs. Short skirts are wrong in Naples. Legs are immoral at Seville. The Morning Star is apt to be purulent in the Place Carrousel. And the court of the Emperor has resolved to follow two noble examples. His people shall be protected against their own prurience. Great is the excitement in the Batignolles and the Quartier Latin. Last year, M. Chaplin, known as a colourist, painted a picture, very French in every way, which he called 'Les Premières Roses.' The amplitude of rosy flesh attracted every eye; the Empress Eugénie bought the work; and some thousands of her subjects have possessed themselves of a coloured lithographic copy. The 'First Roses' was a great success. This year M. Chaplin has ventured on a sort of companion picture, which he calls 'L'Étoile du Matin'—a nymph rising from a lake, on which the light of the Morning Star trembles like a lover. This is one of the naked ladies turned away from the Louvre on the score of its impropriety, and the effect in Paris is something like one would expect from an order to suppress 'Fanny' or to stop the public performance of 'La Dame aux Camélias.' M. Chaplin announces a private exhibition of his Morning Star, and in a few days we shall doubtless have the coloured lithographs in the Strand.

The bronze statue which has been found in the Rhine, near Xanten, and which has been repeatedly mentioned in our columns, has not yet been exhibited publicly at Berlin, where its acquisition proved something like an event among the lovers of Greek art and antiquity. Prof. Braun, President of the Society of Antiquaries, at Bonn, pronounces the statue to represent young Achilles, when he, under the name of Pyrrha at the Court of King Lycomedes, was brought up among the daughters of the King, and was recognized by the sly Ulysses, who at the gates of the palace had the war-trumpet blown. While, at this sound, the women ran away frightened, Pyrrha took up the shield and spear, laid down as a present by Ulysses, and stood before the astonished multitude ready for battle. This is the moment, Prof. Braun maintains, which the statue expresses, while Prof. Fiedler is of opinion that it represents a youthful Bacchus.

The first three volumes of a new 'Life of Peter the Great,' by Ustrialov, the Russian historian, have just appeared at St. Petersburg, and have produced a greater sensation than any other historical work in Russia since the masterpiece of Karamzin. The narrative is carried no further than to the outbreak of the war with Sweden in 1700: but so much new light is thrown on all the subjects treated, from documents and other sources hitherto unknown, that the work will evidently supersede all other biographies of the regenerator of Russia. The most elaborate work on their greatest man which the Russians have hitherto possessed is the Life by Golikov, in thirty volumes, the history of the origin of which is very singular. Golikov, who had been condemned to perpetual imprisonment for malversation, was released with other criminals in 1782, by a general pardon of the Empress Catherine, issued on occasion of the uncovering of the celebrated statue of Peter the Great, in the Square of St. Isaac, at St. Petersburg. The liberated captive hastened to throw himself at the feet of the statue, and publicly pronounced a vow that his future life should be devoted to writing the life of his deliverer. Golikov travelled to every spot in Russia that had been visited by his hero. Ustrialov has done the same to every spot in Europe where the Czar left traces of his presence. The enthusiasm which the Russians feel for the memory of Peter has led them recently to form, at the Imperial Library of St. Petersburg, a collection of all the known representations of his face and figure, whether in painting or engraving, and

the collection which is exhibited to the public amounts in number to no less than 240 articles. One of the most conspicuous among them comes from London. When the Czar was in our metropolis, he was accustomed to pay frequent visits, with his boon companions, to a public-house in Tower Street, to smoke a pipe and drink beer and brandy. The landlord, proud of his illustrious customer, requested and obtained permission to alter his sign to the "Czar of Muscovy's Head," and the head was delineated from the original. More than a century after, in 1808, a Russian traveller, of the name of Waxel, proposed to the then landlord to give him a new sign for his old one, effected the exchange, and carried off the unvalued relic, which he presented to the Academy of Sciences, at St. Petersburg. It has now, as we have stated, been transferred to the Imperial Library, where, as the sign is of course painted on both sides, there was some consultation as to how both should be exhibited with perfect impartiality, and by an ingenious plan, proposed by one of the librarians, Mr. Sobolshchikov, it was at length made to revolve without cessation, so that each spectator who stops in front of it for a few minutes has an opportunity of surveying it in both its phases. It is now, perhaps, the most honoured sign-post in Europe.

BRITISH INSTITUTION, Pall Mall.—THE GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS is OPEN DAILY, from Ten till Five. Admission, 1s. Catalogue, 6d. GEORGE NICOL, Secretary.

THE NEW SOCIETY OF PAINTERS in WATER-COLOURS.—THE TWENTY-FIFTH ANNUAL EXHIBITION of this Society is NOW OPEN at their Gallery, 53, Pall Mall, near St. James's Palace, daily from Nine till Dusk.—Admission, 1s.; Season Tickets, 2s. JAMES FAHEY, Sec.

FRENCH EXHIBITION, 150, Pall Mall.—THE SIXTH ANNUAL EXHIBITION of PICTURES, the Contributions of Artists of the French and Flemish School, is NOW OPEN.—Admission, 1s.; Catalogues, 6d. each. From Ten till Six.

'THE DERBY DAY,' by W. P. FRITH, R.A., is NOW ON VIEW at the GERMAN GALLERY, 108, New Bond Street. Open from Ten till Six.—Admission, One Shilling.

EASTER HOLIDAYS.—Great Globe, Leicester Square.—ON EASTER MONDAY will be OPENED, in conjunction with numerous other Attractions, a NEW GRAND MOVING DIORAMA of a TOUR UP THE RHINE, from Rotterdam to St. Gotthard, embracing every object of interest to the Tourist on and near the River. Dioramas of the Empire of China, Japan, the Campains in India, &c. &c.—Admission to the whole Building, One Shilling. Open from 10 A.M. until 10 P.M.

Mr. CHARLES DICKENS will READ, at ST. MARTIN'S HALL, Long Acre, on EASTER MONDAY, the POOR TRAVELLER, BOOTS at the HOLLY TREE INN, and Mrs. GAMP, on EASTER TUESDAY, the POOR TRAVELLER, Mrs. GAMP, and the TRIAL from PICKWICK. The Doors will be opened for each Reading at Seven. The Reading will commence at Eight.—Places for each Reading: Stalls (numbered and reserved); 4s.; Centre Areas and Balconies, 2s.; Back Seats, 1s.—Tickets to be had at Messrs. Chapman & Hall's, Bookellers, 156, Piccadilly; and at St. Martin's Hall, Long Acre.

EASTER HOLIDAYS.—ROYAL POLYTECHNIC INSTITUTION.—PATRON H.H. HUGHES, THE PRINCE CONSORT.—Lecture by Mr. E. V. GARDNER, Professor of Chemistry, on the PHILOSOPHY of MAGIC, with brilliant Experiments.—Splendid Series of DISSOLVING VIEWS of the HOLY LAND, after David Roberts's Sketches.—Lecture by Mr. LEXNOR HOWE on the HUMOROUS MELODIES of OLD ENGLAND.—Lecture by Mr. J. L. KING, PHILOSOPHY in SPORT MADE SCIENCE in EARNEST.—THE OXYHYDROGEN MICROSCOPE.—MODELS in MOTION, &c. &c.—Madrigals, Part-Songs, &c., by the ST. GEORGE'S CHOIR, every Wednesday Evening at Eight. Managing Director—R. L. LONGBOTTOM, Esq.

Dr. KAHN'S MUSEUM, top of the Haymarket (open for Gentlemen only).—Dr. Kahn will deliver Lectures daily, at Three and half-past Eight, at his unrivalled and original Museum, on important and interesting topics in connexion with Anatomy, Physiology, and Pathology (vide Programme). Admission, 1s.—Dr. Kahn's Lectures, &c., free by post for twelve stamps, direct from the Author, i.e., Harley Street, Cavendish Square.

## SCIENCE

### MEDICAL BOOKS.

*The Causation and Prevention of Disease.* By John Parkin, M.D. (Churchill).—This work is the production of a man who has got the notion into his head that filth, overcrowding and impure water, so far from being causes of disease, actually contribute to health; and to support his views he makes all kinds of one-sided assertions. He never condescends to investigate particular cases for the purpose of arriving at the truth, but misrepresents them for the sake of upholding his peculiar views. It is hardly worth while to expose the fallacies of such a production, still we can feel sorry that so much cleverness should be wasted in maintaining so bad a cause. Such a work is not creditable to a member of the medical profession in the present century.

*An Enquiry into the Origin and Intimate Nature of Malaria.* By Thomas Wilson, Esq.—Although not written, it would appear, by a medical man, this book is devoted to an eminently medical subject. There can be no doubt that when science has pointed out all that decomposing animal and vegetable matter can do to establish disease in a predisposed human body, there is still an element that escapes distinction, and to which a large amount of disease is due. This is called "malaria;" and as very little is really known of the nature or precise influence of this agent, it is a capital subject for speculative men to write about. Mr. Wilson has investigated the subject with some pains, and especially in relation to the light thrown upon it by the history of the morbid influence of Dutch marshes; but we cannot discover that he has added anything to our knowledge on the subject. Further research is required before we can speak positively of that unknown entity, malaria. Nothing is gained by bold and rash conclusions. Sanitary reformers are not to be blamed for removing what they know to be the causes of disease because there are certain other agents of disease unknown. People who would fain see greater results from our sanitary activity forget how little has yet been done at all for the removal of the known causes of disease.

*The Veterinarian's Vade-Mecum.* By John Gamgee. (Edinburgh, Sutherland & Knox.)—This is a kind of Pharmacopoeia of Horse, Dog, Cattle, and Cat medicines, with sundry notes on the diseases of those animals, and directions for administering medicines to animals. It is not intended as a popular guide on these subjects, but for the use and instruction of the properly-educated veterinary surgeon. The work contains a great amount of information, and the author is evidently a man qualified to become an instructor to his professional brethren.

*Demonstrations of Diseases in the Chest, and their Physical Diagnosis.* By Horace Dobell, M.D. (Churchill).—This work is a very praiseworthy attempt to assist the medical student in the application of the principles of acoustics to the diagnosis of diseases of the chest. By comparing diseased conditions, and presenting them to the eye with a description of the physical sounds, the author has done much to make that evident which no amount of mere verbal description could have done. The cases selected for illustration are those of most frequent occurrence; and the descriptive letter-press is written in a plain and easy style. This work cannot fail to be of use to the student and young practitioner.

*Illustrations of Difficult Parturition.* By John Hall Davis, M.D. (Churchill).—In this work Dr. Davis has given an account of his own practice, and the results of his experience in the department of his profession to which he especially devotes himself. Those engaged in the same avocation will find in this volume a large amount of valuable information.

*Nutrition in Health and Disease.* By James Henry Bennett. (Churchill).—In this little work Dr. Bennett gives the result of his experience on the questions that arise out of the influence of diet on the system in health and disease. Although he has no novel views to impart, his book is interesting as the result of a practical mind dealing with views and principles which have resulted from the study of Physiology in the few last years.

*On the Prevention and Treatment of Mental Disorders.* By George Robinson, M.D. (Longman & Co.).—This is a well drawn up essay on the subject of insanity, and more adapted for general than professional reading. The author starts, we think, with an error. He supposes that insanity is on the increase, and takes a very depressing view of the tendencies of the age. Other recent writers on this subject assert that insanity is on the decrease; and the present state of our knowledge of its causes, with the cheering fact of the increasing number of cures, should lead us to anything but despondency.

*The Effect of Septic Inhalations on the Lungs and General Health.* By Donald Mackenzie. (Churchill).—This misleading title is appended to a rather poor book on diseases of the teeth. It is a sad thing to find professional men condescending to such practices to obtain a little attention.

*On the Loss of Teeth.* By Thomas Howard.—These little books on the teeth are quite a nuisance; not

one in ten of them can be published with the idea that they can be useful to professional dentists; and if not, they are mere puffs.

**What is Congelation?** By R. E. Harrison. (Churchill).—We thought we had here another book on teeth. But Mr. Harrison, of Hull, having been the first to introduce the process of numbing the gums with cold before extracting teeth, has a right to be heard on the subject. Those who are interested in the extraction of teeth without pain and danger should read Mr. Harrison's volume.

**Cholera and the Epidemics.** By I. M. Honigberger. (Calcutta, Lepage).—As everything relating to India is of interest just now, we may state that the author of this pamphlet styles himself "late Physician to the Court of Lahore." The treatment experienced by the Court at the hands of its physician may be judged of by the opening sentence of the work. "Quassin-Inoculation destroys the Cholera-flies in the blood-vessels; in these few words we have the cause of Cholera and the remedy, together with its *modus operandi*." We may congratulate the Court of Lahore that its late physician has resigned.

**An Essay on the Tape-Worms of Man.** By Dr. D. F. Weiland. (Cambridge, U.S., Metcalf & Co.).—In a very brief space, Dr. Weiland has presented all the important facts with regard to the Zoological history of the creatures treated in his work. He has studied his subject with great diligence; and although communicating no new fact, has made the subject his own. No chapter in the history of the animal world has greater interest than the history of the development of these despised worms; and in no department of practical medicine has the discoveries of the naturalist been of greater service. We recommend Dr. Weiland's book to all who would gain a knowledge of this curious and interesting subject.

#### SOCIETIES.

**GEOLOGICAL.**—April 6.—Prof. J. Phillips, President, in the chair.—Messrs. J. Phillips, C. Gould, J. E. Lee and J. Leckenby were elected Fellows.—The following communication was read:—"On the Subdivisions of the Inferior Oolite in the South of England, compared with the Equivalent Beds of the same Formation on the Yorkshire Coast," by Thomas Wright, M.D.

**ASIATIC.**—April 16.—"On Traits of Indian Character," by Col. Sykes, President.—The avowed object of the lecturer was to present the favourable side of the Hindú character, in contrast to the unrelieved darkness in which it has of late become the habit to represent it; at the same time that he readily admitted the existence of much evil among the natives, and, perhaps, even its preponderance over good. The Hindú, in fact, was represented as neither angel nor devil, but a man, sharing the faults and virtues of universal humanity. His much talked-of immutability was disproved, in a clear and succinct sketch of the countless changes and modifications which the Indian religious mind has undergone, tracing it from the primeval stage of elemental worship, and undeveloped caste, as displayed in the Rig-Veda, down to modern times; especially advertising to the universal spread of Buddhism in India at one period, and its complete extinction at present throughout the peninsula. The intense devotional sentiment, the charity, the fidelity, and even the chivalry of the natives of India, were severally illustrated by a series of appropriate anecdotes,—some historical, others derived from the lecturer's own experience. Col. Sykes concluded by quoting a forcible opinion of Sir John Malcolm, deprecating over-zeal in changing the condition of the inhabitants of India by crude and premature reforms before we have obtained a full and thorough insight into its exact nature.

**SOCIETY OF ANTIQUARIES.**—April 14.—J. Hunter, Esq., V.P., in the chair.—Mr. G. Roots exhibited a roll, on vellum, containing the genealogies of the Kings of England to Henry the Sixth.—Mr. Wright described the excavations undertaken on the site of Wroxeter.—Mr. Franks, the Director, exhibited drawings and read observations "On the Details of the Mosaic Pavement discovered at Carthage."

**BRITISH ARCHEOLOGICAL ASSOCIATION.**—April 13.—Annual General Meeting.—J. Heywood, V.P., in the chair.—The auditors made their report upon the Treasurer's accounts and on the state of the Association, which was of a satisfactory nature. The receipts had amounted to 365l. 13s. and the disbursements to 363l. 0s. 10d., leaving a small balance, which added to that of the preceding year, left 17l. 6s. 9d. in the hands of the Treasurer. Fifty Associates had been elected during 1858; thirteen had died and thirteen had withdrawn. Seven Members were removed for non-payment of their subscriptions.—A ballot took place for officers and Council for 1859-60, and the following were reported elected:—President, the Earl of Carnarvon; Vice-Presidents, B. B. Cabbell, Sir F. Dwarries, G. Godwin, N. Gould, J. Heywood, J. Lee, LL.D., T. J. Pettigrew and Sir J. G. Wilkinson; Treasurer, T. J. Pettigrew; Secretaries, J. R. Planché, *Rouge Croix*, H. S. Cuming; Secretary for Foreign Correspondence, W. Beattie, M.D.; Palaeographer, W. H. Black; Curator and Librarian, G. R. Wright; Draftsman, H. C. Pidgeon; Council, G. G. Adams, G. Ade, C. Ainslie, T. Allom, A. Burges, H. H. Burnell, G. A. Cape, J. Copeland, M.D., C. Currie, G. V. Irving, T. W. King, W. C. Marshall, Major J. A. Moore, E. Roberts, S. R. Solly, A. Thompson and A. Woods; Auditors, J. W. Previtte and W. Rutter.—Obituary notices by the Treasurer were read of Sir E. N. Buxton, Bart., J. Y. Caw, the Duke of Devonshire, K.G., J. R. Hall, J. J. Moss, Major E. Sheppard, the Rev. H. Street, Dawson Turner, F. B. Tussaud, J. Webb, the Rev. C. Wellbeloved, T. Woolley and B. Wyon.

**STATISTICAL.**—April 19.—J. Heywood, Esq., in the chair.—P. H. Rathbone, Esq., was elected a Fellow.—A paper, by J. T. Danson, Esq., was read, "Propositions and Inferences with Statistical Notes, touching the provision of Country Dwellings for Town Labourers, and in particular for those of the Town of Liverpool."—An abstract of this paper will be found in the *Athenæum*, No. 1625, p. 799.

**CHEMICAL.**—April 7.—Prof. Brodie, President, in the chair.—Messrs. W. Wakefield and H. B. Brady, and Drs. W. Bird Herapath and W. B. M'Kinlay, were elected Fellows.—Mr. N. Tate read a paper "On the Action of Boracic Acid upon the Salts of the more Volatile Acids at High Temperatures."—Dr. Odling, Hon. Sec., read a paper "On Boric and Silicic Acids," and advocated the recognition of a distinct class of tetra-basic ortho-silicates and borates, comparable with the terbasic phosphates.—Mr. F. Field read a paper "On the Action of Hydrochloric Acid upon Sulphide of Mercury, in the Presence of certain other Substances."

**SYRO-EGYPTIAN.**—April 12.—W. Camps, Esq., M.D., in the chair.—Mr. Joseph Bonomi read a paper "On the Means suggested by R. Stephenson, Esq., M.P., for the Extraction of a ponderous Granite Sarcophagus out of the Limestone Cavity in which it had been placed by the Ancient Egyptians."—The author began by giving a description of M. Mariette's discovery of the Serapeum and the long subterranean gallery with lateral chambers containing the granite sarcophagi in which the mummified remains of the sacred bull Apis were deposited. Some of these sarcophagi were inserted in the floor of the chamber in cavities but a few inches longer than the sarcophagus itself, and the question was how to raise these ponderous masses out of such cavities without the application of sheers or any of the other modern mechanical contrivances, of which the size of the chamber did not permit the use. This question the author of the paper stated had been fully answered in a letter which Mr. Stephenson had addressed to M. Mariette when he was in Egypt a few months ago, and which he then proceeded to explain by the help of diagrams.

#### MEETINGS FOR THE ENSUING WEEK.

MON.	Institute of Actuaries, 7.
WED.	Royal Society of Literature, 4.
—	British Meteorological, 7.—Council.
—	Society of Arts, 8.
—	British Archaeological Association, 84.—On recent Discoveries at Melbourne, and at Bredon, Derbyshire, by the Rev. Mr. Briggs.—On Pembridge Castle, Herefordshire, by Mr. Wakeman.
THURS.	Naturalists, 7.
—	Philological, 8.
FRI.	Zoological, 1.—Anniversary.

#### FINE ARTS.

##### NEW SOCIETY OF PAINTERS IN WATER-COLOURS.

THERE are, all but one, as many drawings in the tiny premises occupied by this Society as there are days in the year.—Its members (not counting Associates) are upwards of half a hundred. No wonder that, such being their industry, and so large the congregation, they should have appealed, as we saw last week, to the higher powers for accommodation, protection,—room to grow in.—The claim put in by their Exhibition of 1859, even if all its 364 clauses be not accredited as valid, is pleasing and persuading. Though some of the best-known members of the "New Society" are not in their highest force this April, it is not without signs of promise among exhibitors less known to fame.

The elders first—and in date of association with the Society, among the elders must be numbered Mr. E. H. Corbould.—His *Dream of Fair Women* (No. 212) is the largest, and perhaps the most costly, piece of luxury in the gallery. The Laureate's well-known poem has furnished to Mr. Corbould his theme; but if the subject have been wisely chosen, it is not well executed. Perhaps, to heap together all that beauty of different lands, eras, creeds,—to present Helen and Jephtha's daughter, Cleopatra and Fair Rosamond in one and the same Elysium, as they met and mingled in the poet's vision—not marshalled there procession-wise,—would transcend the genius of any painter. Here the attempt has been only made to present some Fair Women in one garden, with almost as little attempt at grouping as places the pips of a card. The result is contradiction, not contrast. The Queen of Egypt,

Brown-bound with burning gold,

(besides having here too much of that Odalisque character which French sensualists in painting have made us hate), derives a sort of masquerade appearance from her being foiled by the Flower of Woodstock. In "the visions of the head upon the bed," and in the poet's measures, these discrepancies flow together—are fused—"come like shadows, so depart"—we know not how, we care not why. Can any "Dream" be worked out, in place of being only sketched (as it was with such wondrous spirituality by Blake in his drawing of "Queen Katherine's Dream")?—This dream, at least, has not been happily caught by Mr. Corbould. The reconciliation of various types by one prevailing dream-spirit, has not, it would appear, suggested itself to him. His "Fair Women," moreover, are separately or collectively less fair than Mr. Corbould's Fair Women have the habit of being.—The best of the disconnected troop is the "Serpent of old Nile";—but she is too anxiously posed, and thereby deprived of the witchery with which Shakespeare invested her.

After, or with, Mr. E. Corbould, every one familiar with this Exhibition looks to Mr. L. Haghe, as a pillar and stronghold of it.—His *Riot at Louvain* (why "émeute" in an English catalogue?) in the *Olden Time* (61) shows that he is resolute, so far as resolution can avail, to study "feelings" as well as "furniture"—human passion and motion, no less than the devices of olden architecture. But this time he has slighted, not the details of the intricate architecture of the Louvain Town Hall (a marvel of effect by repetition), so much as his own strength and speciality. Window, pannel, niche, pinnacle, have all been by him, of set purpose, thrown into background, in order that the mailed men, and the burghers, and the scared women, and the clinging children, and the black priests, might have a better chance. Yet what is the result?—a knot—twenty knots—of worm-like figures, cleverly detailed in costume, in attitude, but no impression of terror, or distress, or suspense. The architecture is subservient—the emotion fails to arrive. With no want of pains there is small achievement. We think regretfully of Mr. Cattermole's one or two mailed figures while confusing ourselves in the hope of being confused by Mr. Haghe's crowd.—So, again, in the artist's *Cromwell* (53) may be seen meritorious aspiration, which has failed to bear up its possessor to the height of his task. The scene is that somewhat forced one from Scott's

'Woodstock' was a sensibility King's p daughter. But here man who and und is not suc pole, who therio, acc here is cl rake in the readers scene) ha hopeless an artist "guire a point of worked a ness, as which b the exp laid out Pursu to see M gate, so so bou —and t hosed b doubt, b so trolli difficult flower f and car yet how discoms of the c make t trellice Flight i objection Flight? full-col old Nile A fev in Pall Lee an fisher-f Marie (99) is way; t hackne from a excepti Mr. T homely to be "Lalla brought us,—h for ye mahal made e partm tain a attrac The this y of M excell ingly foliag touch can b groun fallen how f humo chequ of th of g obje can " in ev over thing we h



'Woodstock,' in which the great Republican general was surprised into poetical—not Puritanical—sensitivity by the sight of the (mismomered) Martyr King's portrait, and soothed from his spasm of theatrical remorse by the calming influences of his daughter.—Such scene, possibly, was impossible; but here is not the man with a mission, nor the man who led the Ironsides, nor the man who used and understood Conventicle agitation,—and here is not such a daughter as was the Mistress Claypole, who withdrew Cromwell from his retrospection, according to the Scottish romancer. The hero is characterless—the heroine is weak. Wild-rake in the background (which Cavalier, as all true readers of Scott may remember, witnessed the scene) has an incurable touch of Polonius.—Is it hopeless to preach that the faculties which make an artist dwell lovingly, and thus poetically, on "quiro and cross,"—on every toy of old art and point of old architecture which honest men have worked at for Time to rot or to redden with mellowness, as Time pleases, may be distinct from those which bring out the human face in the picture—the expression of resigned death in knight or bishop laid out on his tomb?

Pursuing this line of speculation, we are sorry to see Mr. H. Warren's "Peri" (13) at Heaven's gate, so rosy, so well dressed—with her shawls so bounteous, and her wings so well trimmed,—and the gate itself so travelled over with embossed golden motto speeches,—holy enough, no doubt, but of man's, not Heaven's, writing,—and so trellised round by strange Oriental blossoms difficult to name, possibly some Eastern passion-flower familiar to the artist.—What complication and care are here in arrangement of the scene! yet how soulless is the principal figure, how little disconsolate! Every detail (and capitally are many of the details written out, in colour) only tends to make the 'Peri' a lay figure, subservient to flower-trellis and gold embossing.—The same artist's *Flight into Egypt* (233) is less liable to the same objection; since in this second drawing, "the Flight" is not the point, but "Egypt," with its full-coloured night, its pyramids and palms, and the old Nile.

A few words more will dismiss the figure-pieces in Pall Mall,—and sufficiently tell that Mr. W. Lee and Mr. Robins are as clever as usual among fisher-folk and farmers' boys,—that M. Morin's *Marie Antoinette playing the Milkmaid at Trianon* (99) is not ungraceful in its slight and theatrical way; the class of subject, however, having become hackneyed to a point which makes us turn away from any picture in French court costume, always excepting those in the French Exhibition,—that Mr. Tidey's "John Anderson, my Jo" (107) is homely and simple, not without feeling, far more to be approved than his *Feast of Roses* (171).—'Lalla Rookh,'—though 'The Veiled Prophet' brought out Mr. Macleish, unless memory deceives us,—has not fared well among the painters, albeit for years every new picture-show had its new *Nourmahal* or *Zelica*.—Due contribution, too, has been made by Messrs. Campion and Weigall; but this department of the Exhibition cannot be said to contain any work that commands by its excellence or attracts by its originality.

The drawings most looked at and most admired this year are, beyond question, the landscapes of Mr. E. G. Warren. They are full of that excellent observation of nature which is increasingly the fashion of the time. Not only is his foliage good, but his ferns, grasses and berries are touched with as much spirit as minuteness. What can be better than the leafage trailing over the ground of the *Wood Scene* (88), among which has fallen to sleep one of the lost Babes? Yet observe how completely different is this wood-work in its humour, its fancy, its touch, from the firmer sun-queered carpet-work of dead leaves on the floor of the *Avenue* (228)! We hardly recollect a case of greater variety in the record of one class of objects, nor can a quality so rare among those who can "hit" so hardly as Mr. E. G. Warren has done in every one of the drawings exhibited by him, be over-estimated.—Whether his knowledge of the things of air be equal to his field and forest lore we have to learn. The sky in his *Leith Hill* (46)

is a little loaded;—the sunlight in the capital Avenue picture referred to is, perhaps, a little too edgy, cold and glittering. This may arise from the large preponderance of body colour employed in Mr. Warren's drawings. Once take up such a vehicle, however, and what artificer is there temperate enough not to be tempted to over-do its use? Yet it makes many a capital work heavy, even if it is fresh, and liable to strange deterioration when tints begin to fade and colours to sink.—There is a touch too much of it, we apprehend, in Mr. Vacher's *Venice in the Sixteenth Century* (221), with the high revel going on in front of the *Ca' d'Oro*. M. Vacher, too, is timid, not to say stiff in his figures, but he is rich and firm in architectural detail. Others of his Italian scenes are very good;—so bright and glowing as to make us wish for a series of Palermo drawings from him. What a revel of colour would such a painter find about "the Golden Shell," or the bay of Termini, or, grandest scene, perhaps, of all,—in that burst on the view of the plain and bay of Partenico, when a turn of the mountain road discloses the splendour of its fertility: and Venice might be left for awhile.—Nevertheless, this Exhibition contains another proof how hard it is to satiate the gazer with Venice in Mr. J. H. D'Egville's *Fishing Boats off the Public Gardens* (100)—a spirited and picturesque drawing; the best from its artist's hands that we recollect.

With one paragraph more we may take leave of the Exhibition,—this beginning with praise of Mr. Bennett's showy sunset drawing of the *Tees and Mortram Tower* (204)—and not forgetting Mr. Chase's *Roslin Chapel* (41), the greenish tone of which, however, is perhaps in extreme.—Mr. Cook seems less happy in his West-country scenes than usual; and exhibits sparingly.—Mr. Mapleton, who began water-colour life among the most mellow bronze of sunset effects, seems to have forsaken his gold and his brown in favour of a green no less decided and monotonous. His touch, we fancy, grows more careless than it was—possibly from the mistaken idea of breadth—possibly from the misleading influences of that admiration which amateurs of the going-by school of effect-painting have lavished too indiscriminately on the good and less good qualities of an elder water-colourist, the veteran Mr. Cox.—Mrs. Oliver holds her own among female artists; and Miss Fanny Steers, in her *Upper Tower of Chepstow Castle* (332), gives us one of those clear, solid, spirited little drawings which make us regret that we meet her so seldom.—The new Mr. Prout has claims of his own besides those of his name.—Mrs. Harrison and Mrs. Margetts do their part as usual to make us forget the blighting east winds which make "the shady side of Pall Mall" anything but "sweet" in April and May.—On the whole, though as may be inferred from the brevity of the above notes, there is less of novelty calling for discussion than a "New Society" ought to show—especially when it is suing for a new house—its case is fairly well made out on the whole.

**FINE-ART GOSSIP.**—The Spanish Senate has voted a statue to Murillo, the last of the great painters of the Middle Ages—some say, the last of the great race. In Seville they have named a street after him,—one of the best streets in the Orange City. But, with the exception of the pictures painted by Murillo for convents and churches (the religious pictures, and chiefly Virgins), his countrymen have taken no pains to keep possession of his works. If you wish to see how Murillo wrought out his exquisite sensibility to beauty when oppressed by the Code of the Inquisition, you must certainly travel to the Museum and the Caridad at Seville. But for his lay works—his peasant children, his beggar-boys and monks—England is the land to search. When the Spaniards have raised a bronze statue, perhaps they will begin to feel a warmer interest in the man whom it is meant to commemorate.

The Prize Drawings of the Metropolitan District Schools of Art will be exhibited during the Easter holidays, at the South Kensington Museum, in the rooms provisionally prepared for the recep-

tion of the Vernon and Turner pictures. The classrooms of the Training School will also be open during the holidays, for the inspection of the public.

Messrs. Rowney make great advances in chromolithography, especially in the reproduction of the broader and cleaner class of water-colour painters, such as Messrs. Richardson and Rowbotham, where the colours lie rather sharp and unmingled against each other. The water gets softer and deeper; but the trees still remain a little too much like green-baize bags stuck up on end to dry. In clearness of outline they improve; and indeed the art gains ground daily. Four or five specimens of this chromolithography are now before us. 'The Rhine, near Cologne,' by Mr. Rowbotham, is, but for the trees, an admirable reproduction of the artist's clean, bright, sharp cut-out manner. The river is a pleasant clouded blue, washing round the sharp boats on the shore to a greenish lemon colour, beating on the salmon-colour strand, which, whether true or not, looks very well when cobalt women talk on it to red-capped boatmen, leaning against boats, underneath sails of that dark ambery colour that Rhine-boat sails (in water-colours) have. 'The Lugano,' by Mr. Richardson, but for those green rocks of trees, is even better for its blue granulated sky, and its pale in-shore water. The distance is admirable, and shows that the cunning of aerial perspective, that Wilson prided himself on, and which Turner carried to such marvellous perfection, is really a national gift: like colour and like the love of landscape. Loving this art, too, as we do, we are delighted to see that almost the only remaining difficulties are water in motion and foliage in mass. Skies and still waters are perfect. The foregrounds want re-touching and finish: at present, they remain like first sketches—a pleasant, unmeaning confusion of green, yellow and brown strokes and washes. In scattered leaves and boughs, thinning with autumn, the youngest twin sister of the photograph is especially felicitous. There is a thin, switchy tree in this picture, with a white crust on its trunk and a golden sprinkle of flowery leaves up aloft, that is deliciously true. There are, too, beautiful points of colour in the picture, such as the light of blue water lapping in between the green trees, the pleasant confusion of purple and green in the water-side hills, that swell up in red peaks paling away to the snow crests. Mr. Topham's 'Spanish Letter-Writer' shows a great progress in faces, though they will yet scarcely do without re-touching. There must be thought in what expresses thought. Steelrollers have not yet learnt to think, and we believe, never will. The dry scumble of paint on the stone pillars is specially good. The scene is intensely Spanish, with the little brown-faced girl sorting flowers,—the pretty brunette puzzling her head for new terms of endearment,—the Dulcinea peeping round the curtain,—the great green water-jug,—the old lazy fellow, watching all day his plate of pealed prickly pears.—We cannot say much for Mr. C. Stanfield's 'St. Michael's Mount,' where the great yeast ground-swell is hard and fixed, though the sky is turbid and fine, and the strange church and castle on the archangel's hill wonderful and weird—half bright, half dark. There are, however, some special beauties in this; for instance: the light-green sea in front contrasting with the inky blue, and the smoky froth beating up with the breakers towards the horizon.—We like least Mr. Stanfield's 'Canal of the Giudecca, with the Jesuits' Church, Venice.' This is all rather vague and blotchy, too much like a picture done by Turner in his dotage,—in his fire-work period. It is cold, blunt, tame, which we are sure the original picture cannot be, with its black gondolas, green-brown water, and picturesque improbable-looking Greek sailors. The edge of the distant Alps is cold and watery, and there is a general want of Southern sunshine, in spite of white dome and jalousied windows, vagabond gondoliers, and the strange quay life. The sky is the best part, being well bosomed with cream-coloured clouds, against which the roofs and masts cut only too feebly and uncertainly.

## MUSIC AND THE DRAMA

**MUSICAL UNION.**—Members' Tickets have been sent to their respective Residences, and any omissions in the delivery, by post or messenger, on being notified to the Director, will be attended to. Dates of Meetings, Tuesdays, at half-past Three, St. James's Hall; May 3, 17, 24, 31, June 7, 21, 28, and July 5, No. 30, Harley Street. J. ELLA.

**MUSICAL SOCIETY OF LONDON.**—BEETHOVEN'S SYMPHONY IN A, No. 7, at the FOURTH CONCERT, at St. JAMES'S HALL, on WEDNESDAY EVENING, May 11. Spohr's Violin Concerto in E minor, No. 7; Hornley's Overture to 'Joseph,' and Auber's Overture to 'Masaniello.' Violinist, Herr Joachim. Vocalists, Madame Lemmens and Mr. Sims Reeves. Conductor, Mr. ALFRED MELLOR. To commence at half-past Eight o'clock. Tickets, at 7s. and 10s. 6d., and all particulars relative to the admission of Associates, of Messrs. Cramer & Co., 20, Regent Street.—N.B. A Conversation of the Members on Thursday Evening, May 20, at St. James's Hall.

CHARLES SALAMAN, Hon. Sec.  
26, Baker Street, Portman Square.

**ST. MARTIN'S HALL.**—MR. HENRY LESLIE'S CHOIR.—EIGHTH CONCERT, THURSDAY EVENING, April 28, to commence at half-past Eight o'clock, and terminate at half-past Ten. The Programme will include several of the most popular Madrigals, Part-Songs, &c., as well as some Compositions which will be sung for the first time by the Choir.—Stalls, 3s.; Gallery, 2s.; Area, 1s.; at the Hall, Addison, Hollier & Lucas, 210, Regent Street; and at Keith, Frowse & Co., 48, Cheapside.

**CHRISTY'S MINSTRELS.**—St. James's Hall, Piccadilly.—CHANGE OF PROGRAMME for the EASTER HOLIDAYS.—Every Night at Eight, Saturday Afternoon at Three.—Admission, 3s., 2s., and 1s. Tickets and Places may be secured at Mr. Mitchell's Royal Library, 33, Old Bond Street.—Extra Day Representation on Easter Monday, at Three o'clock.

**HANDEL'S ORGAN MUSIC.**—We announced duly some time ago that Mr. Best, our capital organ player, was busy over an arrangement of Handel's *Six Grand Organ Concertos*, in which the orchestral parts were to be so compressed as to present the *Concertos* in the form of grand *Solos* for the organ. Here is the work (Novello), fulfilling richly the promise of the *prospectus*. If examined side by side with the original scores it will raise Mr. Best in the estimation of all lovers of Handel and of the organ.—The *Concertos*, as they originally stood, were useless, for reasons easily stated. The organs on which Handel played, and for which he wrote, were poor and limited, without pedals even. Therefore, as Handel had the habit belonging to every great genius and real artist of making any material suffice, and turning what he could get to account, he filled up the (*quasi* flimsy) organ part with such orchestral supports as were to be got,—trusted to his own flow of fancies for the moment (and in Handel's day creation and amplification, as well as "interpretation," were expected of the *Concerto* player),—and thus managed out of his own rich ideas, his poor means, and his commanding personality to make up a series of works, which, as Burney says (quoted by Mr. Best in the Introduction), furnished their "entire subsistence to English players during thirty years." We are not, however, on the strength of these facts, which are "accidentals" not "essentials," disposed to go the length of Mr. Best, who leans to the authority of M. Berlioz, in maintaining that organ and orchestra cannot be happily combined.—If organ be accompanied, peculiar instruments must be chosen,—but we can fancy even such a *Boanerges* as the one in St. George's Hall, Liverpool, which Mr. Best makes speak so well, relieved and set off, were a weight of stringed instruments added in suitable passages, so as to cut out—and, in certain phrases, to lighten—the masses of pompous sound by the admixture of pungency. This, however, is matter for dispute, proposed because a principle has been laid down. It will hardly be disputed that Mr. Best has done his work well,—carrying it out to the point (as usage and precedent ordain) of writing *cadenzas* for the use of our degenerate folk of modern time, who have availed themselves of the pedantry of critics to lay by one of the *solo*-player's most precious responsibilities,—namely, that he should show his own musical power. Mr. Best's *cadenzas* are reasonable, thoughtful,—too much worked,—in this resembling the *cadenzas* published by Prof. Moscheles to Beethoven's *Concerto*,—and too much, to our fancy, modulated: considering that the Organ is the instrument which has to be *cadenced* on.—After all is said and done, however, here is a sterling contribution to the Handel interest of the Handel year.

**CONCERTS OF THE WEEK.**—As usual, Passion Week has been a gay week; since, whereas the theatres are shut, and while as we perceive Licence has prohibited there the entertainment of Mrs. and

Mr. German Reed, who are not theatrical in the strict sense of the word,—we have in one corner a lectures, treating the public to her "Merry Thoughts,"—in another nook, a capital Reading laid out for the diversion of the penitential public,—or a lively lady opening her "Omnibus,"—twice every day thrilling bull-fights at the *Alhambra* in Leicester Square,—and everywhere, music of every kind—not merely solemnities such as 'The Messiah' and 'Elijah,' and an anthem concert, by cathedral and other choristers, but miscellanies made up of 'Juanita,' and ballads by Eric Baker, and 'Barney O'Hea,' and pianoforte playing, the best of its kind, by M. Halle. The farce has been played too long; though, in pointing out its inconsistencies once again, it must be distinctly pointed out, that no interference can be meant with those who shut, or open, save as showing how neither bar, nor "Sesame," can be a matter of principle, and that thus the no-principle might as wisely be reconsidered.

The Halls of St. James, St. Martin, and Exeter—not to speak of the Hanover Square Rooms, in which the *Amateur Society* met on Monday, have had "the call" during this lively week. On Monday there was yet another Mendelssohn night. This set yet another seal on the increasing reputation of Herr Wieniawski, who led the concerted music, and brought forward one of our London pianists, whom we hear too seldom.—Mr. L. Sloper. The concert scheme was well made up; but the "Programme and Analytical Remarks" belonging to it must not pass without comment. Why wander out of the business of the evening? On no grounds of good taste can be defended the attack on those with whom Mendelssohn's MSS. remain, for "wantonly keeping back" music, which he himself did not prepare for publication. Neither have the long panegyric and testimonial in praise of a living composer, however well merited, nor the story of a certain notorious election for the Reid Professorship of Edinburgh (however flagrant was the job), anything to do with the duett variations in a flat, to which they were hung—so many extraneous discords!—Whatever be the scene of such personal concert gossip in print, whether it be "a musical union" meeting, or a popular concert, on grounds of principle it must be discouraged, and especially in Mendelssohn's case. Never lived artist to whom such invasion of privacy, such a mixing up of quarrel with music, would have been more distasteful than to him. On one occasion, when certain misstatements by a musician in a German periodical were shown him by belligerent friends, eager to induce him to reply—"O no, no!" was his decided answer. "My business is merely to make my music as well as I can." Surely the known habits and propensities of a man should be respected by his admirers after his death. The epitaph on Shakespeare's tomb is susceptible of many "glosses." The consequence of this inquisitorial rummaging, which the taste of the times encourages, will be with many persons,—who are as little afraid of publicity as they are solicitous for notoriety,—the destruction by them during life of memorials. This has been done largely (to illustrate from the world of letters) by many men, every scarp from whose pens had a value,—to name but two, Sydney Smith and Douglas Jerrold.—The *Popular Concerts* should be mannerly as well as musical; and it is in hearty sympathy with their objects and pleasure at their success that we re-state old convictions and lay down old principles of reserve and courtesy.—On Tuesday and Wednesday St. James's Hall was miscellaneous; on Thursday, sacred.

On Tuesday, at Mr. Hullah's meeting, displaced from its usual Wednesday, a capital performance of 'Elijah' was given. Whether that adopted master-work was ever performed, or heard, in England with truer relish may be doubted. The orchestra and chorus were good.—Madame Rudersdorff was singing her best, and hers is always the singing of a skilled musician.—Miss Palmer and Mr. Wilbye Cooper continue to show the progress which relieves concert-listening from its wearisomeness,—since when rising artists love their work and improve, great is the pleasure to attend their progress upwards. Mr. Santley's *Elijah*, again, deserves ex-

press commemoration for its advance in breadth, grandeur, warmth, and solemnity.

On Wednesday there was the usual 'Messiah' at Exeter Hall,—a meeting, too, of the *Réunion de Arts*.—On Thursday Miss Grace Alleyne gave her concert.—To-day's concert at the Crystal Palace is to be devoted to the settings of Shakespeare to music. What a monograph could be written on this subject!—one to be commended to every lecturer on "pictures, taste and the musical glasses."

By way of closing our notes on so curious a concert week, we may copy a statement from the *Morning Post*, which mentions that "the great" 'Passions Musik' of Sebastian Bach is to be performed at the Palace this evening, in the presence of *Her Majesty*.—'Judas Maccabeus' is to be sung to-night at the Surrey Theatre.

**MUSICAL AND DRAMATIC GOSSIP.**—The Irish melodies for which Moore wrote the words are about to pass through a new phase of existence. Seventy-three of the lyrics—all those, in short, of which the copyright has expired—have been re-issued, with new symphonies and accompaniments, by Mr. Balfe,—perhaps, too, with new arrangements or retouchings of the airs,—many of which, as we know, were considerably modified and altered by Moore and his original musical ally. The "New Zealander" will have a hard task when he is called to decide on the purity or impurity of this or the other version of 'The Groves of Blarney' or 'Kitty Tyrrell'—since we infer, from an advertisement put forth by another publisher, that Mr. Wallace is engaged in a similar service,—and from a third that Mr. Macfarren, too, is busy with his edition of symphonies and accompaniments to the "dear, dear old tunes," as the blind harper called them.—The first number of Mr. Balfe's essay (publisher, Novello) is before us. This is introduced by a Preface, the taste of which is questionable, to say the least of it. After the wholesale depreciation of Sir John Stevenson as a harmonist and an arranger of symphonies which appears there, followed by an express recommendation of Mr. Balfe's fitness for the occupation, in right of his nationality—something more characteristic should have been presented in the way of symphony and support for the voice. Mr. Balfe's taste in music is French rather than Irish; as witness a tormented bar of symphony in the very first melody, which precedes the words

Other arms may press thee,—  
and not less the entire style of harmony to the tune. What, save the pedantry of resource, could have led him to the disturbing motion accompanying the line

Now hangs as mute on Tara's walls,  
after his simple and effective *arpeggiato* commencement of the symphony and song?

Another new edition of Moore's *Irish Melodies*, with *Symphonies and Accompaniments*, by Sir John Stevenson, (Dublin, Duffy) is a handsome-looking volume,—of which Mr. J. M. Glover is the editor. The taste, however, displayed by him in his editorial labours may be gathered from the fact, that he has printed so-called graces of his own as a part of the melody—the 'Last Rose of Summer.' His version, again, of the odd, erratic tune, referred to some weeks ago, 'Yellow Wat and the Fox,' is—wonder—fancy—decked with flats in a way of his own. If all these variations and variegations in copies can go on in these days of strong light and unlicensed printing, how implicit—not to say abject—must be the faith which will permit any musical antiquary to decide on the authenticity of tunes handed down in manuscript!

There are to be French plays again at the *St. James's Theatre* this spring, to commence on the 2nd of May.—Miss Balfe and Signor Morgini are to appear in 'La Sonnambula,' at Drury Lane, on Monday; and Madame Lotti, in 'La Gazza,' at Covent Garden, on Tuesday.

Mr. Gye, it is announced, has engaged Madame Penco for the *Royal Italian Opera*.—Miss Thomson, the young English lady, whose singing in Paris not long ago made some sensation, is advertised as about to come to London for the season.—Herr Formes is coming back from America.—Madame Czillag, who has been for some time a leading lady

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at the Vienna Opera, is about to adventure on the stage of the *Grand Opéra* at Paris.—There is absolutely a talk there, say some of the journals, of reviving Gluck's 'Armide.' Should this be a measure seriously contemplated, it were wise to place the revival under the superintendence of M. Berlioz, whose study and admiration of the master are notoriously zealous.

Tacchinardi, the once famous tenor singer, father to Madame Persiani, has just died in Florence, at a very advanced age.

M. Boucher, who is believed to be one of the oldest musicians living (born, says the *Biographie* of M. Fétis, in 1770), and whose likeness to Napoleon the First gave rise to many amusing scenes in the time when he was before the public, as one of the champions of the violin—is about to give a concert, and it is said, to play at it, in Paris, shortly. Does the unmistakable cause of such a return—or, call it resurrection—say nothing to the sympathies of some of the rich and noble amateurs of M. Boucher's instrument?

Herr Wagner's 'Tannhäuser' has been produced at the German Opera in New York, under the direction of Herr Bergmann, it is said with entire success. It is fair to note that there is a large "young German" public in that city.—There was to be a Handel Commemoration at Chicago, Ill., on the 12th of this month.—The Springfield Musical and Philharmonic Society was to produce the oratorio of 'Samson' on the 7th.—Mr. Bristow, whose opera, 'Rip van Winkle,' has been promised to us with laudable persistence by Miss Louisa Pyne and Mr. Harrison, has been producing a Symphony in F sharp minor, the argument of which is worth studying by any one wanting a theme for musical satire. The *Allegro Moderato* is on Byron's poem, "My soul is dark"; the *Scherzo* is on 'The Butterfly,' so well known in Mr. Sale's duet setting; while the final *Allegro con Fuoco* is built on "Anger," from Collins's 'Passions.'—A Beethoven commemoration was held at Boston, on the anniversary of the composer's death.

At one of Signor Rossini's Saturday evenings in Paris (meetings as assiduously watched and chronicled by "the fourth estate" as though they were so many court festivities) a grand scene of the *Amphitryon* composition, 'Jeanne d'Arc,' described as hitherto unheard, was sung by Madame Albani. The journals add, that it was composed about the same time as 'Guillaume Tell'; so that it may possibly have been written in some other form for that opera,—but may it not be an arrangement of one of the *maestro's* earlier Italian scenes?—That there are such works, and that those are little known, we are aware; one of them, on the largest scale for a bass voice, occurs to us, which starts on the well-known phrase of the *Allegro* to the 'Zauberflöte' overture.

#### MISCELLANEA

*Naval Arsenal at Cherbourg.*—A recent number of the *Revue des Deux Mondes* contains an interesting article on the Naval Arsenal at Cherbourg, from which it appears that the works have cost 7,611,000*l.* They are thus divided:—

Periods.	Sea Works.	Fortifications and War Buildings.	Total.
Francs.	Francs.	Francs.	
Ancient Monarchy, from 1783 to 1792 . . . . .	31,102,679	10,243,268	41,436,047
Republic, from 1793 to 1800 . . . . .	—	—	—
Consulate and the Empire, from 1801 to 31st March, 1814 . . . . .	20,406,387	8,071,206	38,377,683
Restoration, from 1st April, 1814, to 31st July, 1830 . . . . .	10,336,115	1,587,404	11,923,600
Government of July, from 1st August, 1830, to 24th February, 1848 . . . . .	40,656,139	8,467,556	49,123,695
Republic, 25th February, 1848, to 2nd December, 1852 . . . . .	16,113,001	2,892,453	19,005,454
Government of Napoleon III., from the 2nd December, 1852, to 31st December, 1857 . . . . .	25,040,201	4,468,093	30,508,294
	153,644,522	36,630,240	190,274,762

—This table is interesting, as showing, not only the actual outlay on this vast undertaking, but also that amidst all her political troubles France has, excepting during the Republic prior to the Consulate, steadily applied her finances to the completion of the great work.

*The Arctic Regions.*—Capt. Irminger, of the Royal Danish Navy, as Corresponding Member of the Royal Geographical Society, has announced that letters and parcels for the members of Captain McClintock's Arctic Expedition can be forwarded by the Danish vessels shortly about to sail for Greenland. The names of the vessels and dates of departure are as follows:—The ship *Julianashaab*, to Fredericksaah, Fiskermasset, and Godthaab, and the brig *Neptunus*, to Claushaven, and Jacobs-haven, both at the end of April; the *Hvalfiske*, to Christiansaah, Omenak, and Upernavik, the beginning of May; the brig *Peru* to Egedesminde, Omenak, Upernavik, and Proven, the middle of May; the brig *Constance*, to Christiansaah, Jacobsaah, and Rittenbeek, the end of May; the brig *Tialfæ*, to Egedesminde and Godhaven, the beginning of July.

*London Postal Districts.*—Lord Colchester, in his Report on the Post-Office, says:—"Although it has not yet been practicable, owing to difficulties of various kinds, to provide in every London District a suitable building for a permanent Chief Post-Office, yet every district not so furnished has been supplied at least with a temporary office. An interchange of bags is now, therefore, made between all the districts; and greater rapidity of communication between house and house, which formed a chief object of the division of London into Postal Districts, will, I hope, be soon fully attained. As regards the town portions of the districts, in every case (provided they bear the district initials) the letters posted at a receiving-office or road letter-box for the same district are at once selected at the district-office for delivery; and the process will soon be further accelerated, so as to reduce almost to a minimum the time between the posting and delivery of a letter properly addressed. Much has been done in carrying forward the postal improvements which have for some time been in progress in the towns and villages round London; though, owing to the vast amount of detail, much still remains to be done. New sorting-offices have been opened, from which the letter carriers work with more facility and expedition; in many instances the times for posting have been extended; new deliveries and collections have been established; and the intervals between the despatches from London have been made more equal. That the public have largely availed themselves of the increased facility of postal communication in the London district consequent on the recent improvements is shown by the great increase in the number of district letters. During the ten years previous to 1857, when the improvements effected, though continuous and important, were comparatively small, the annual rate of increase was somewhat less than a million and a half; while during the last two years the increase has been as follows:—in 1857, 4,239,000; in 1858, 6,270,000; and since the commencement of 1859 the rate of increase has been still higher. The augmentation of this class of letters during the last two years has thus afforded an increase of about 48,000*l.* per annum in the gross revenue. I feel pleasure in noticing the extensive compliance by the public with the wishes of the department that the addresses of letters to London or its neighbourhood should include the initials of the postal district in which they are to be delivered; and in its desire that when, as in the London receiving-offices, there are two separate letter-boxes for different classes of letters, care should be taken, in posting, to drop the letters into the right box. By readiness of this kind on the part of the public to co-operate with the department, the sorting, despatch, and ultimately the delivery of letters are much expedited."

*Errata.*—In Messrs. Didot's Advertisement, in last week's *Athenæum*, p. 506, the price of the 'Nouvelle Biographie Générale' through an accident stood 'francs, 50 cent.'; it should have been 3 fr. 50 c.—P. 516, col. 3, line 80, for 'Gwin' read 'Ennu.'

TO CORRESPONDENTS.—J. A. H.—K.—W. A.—M. A. B. C. W.—H. J.—G. F. P.—F. G.—received.

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15 Tea Spoons do ..	16 0	1 4 0	1 7 0	1 10 0
1 Sauce Ladles do ..	0 8	0 10 0	0 11 0	0 13 0
10 Tea Spoons do ..	0 8	0 10 0	0 11 0	0 13 0
4 Salt Spoons, gilt bowls ..	0 6 8	0 10 0	0 12 0	0 14 0
Mustard Spoons do ..	0 1 8	0 2 6	0 3 0	0 3 0
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1 Butter Knife do ..	0 0 0	0 0 0	0 0 0	0 0 0
1 Soup Ladle do ..	0 0 0	0 0 0	0 0 0	0 0 0
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